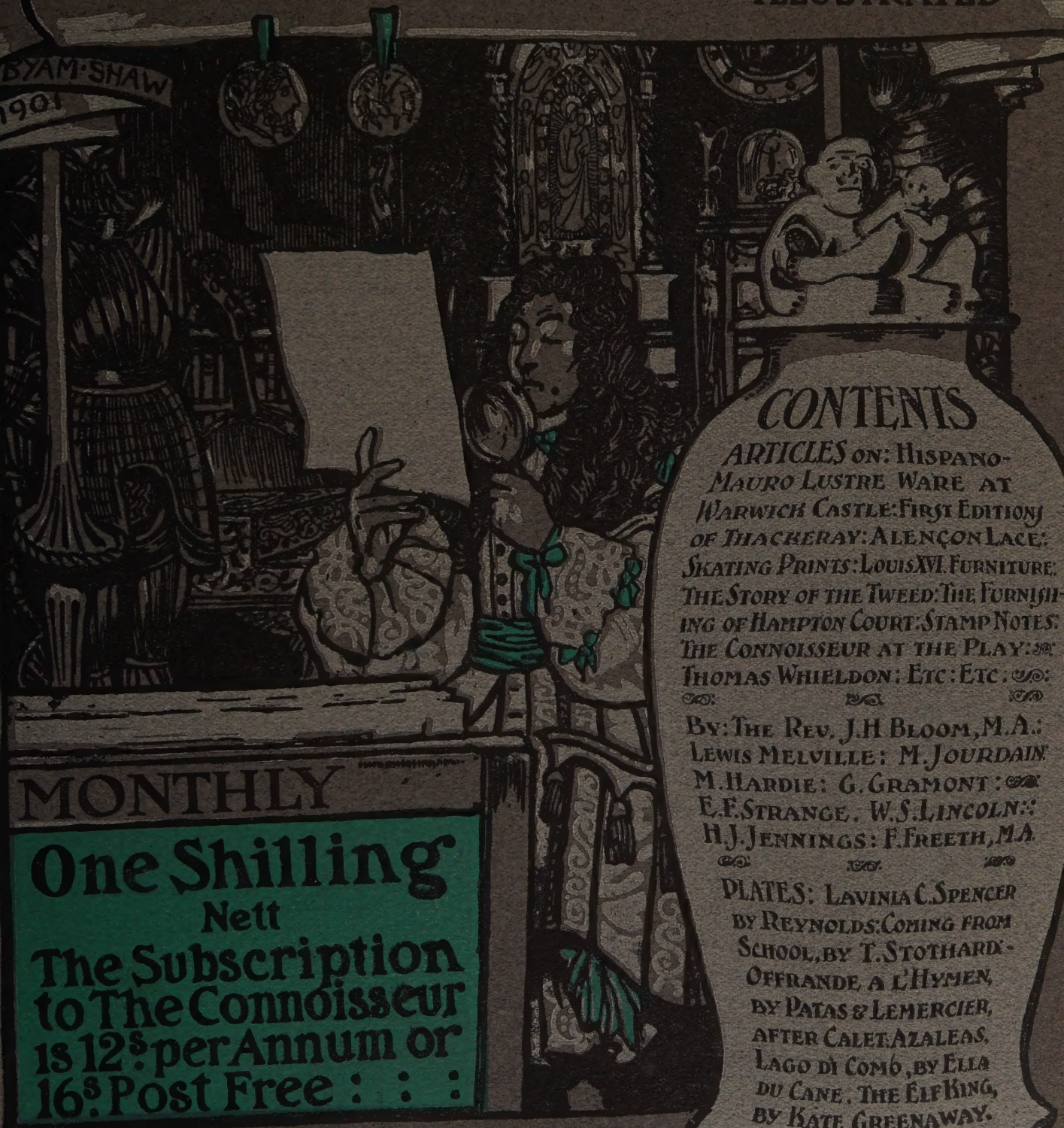


THE

CONNOISSEUR

A MAGAZINE FOR COLLECTORS

ILLUSTRATED

BY AM. SHAW
1901

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LAGO DI COMB, BY ELLA
DU CANE. THE ELF KING,
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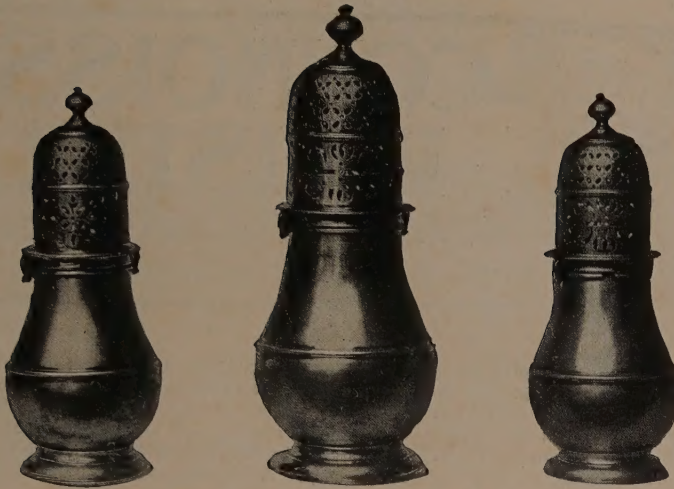
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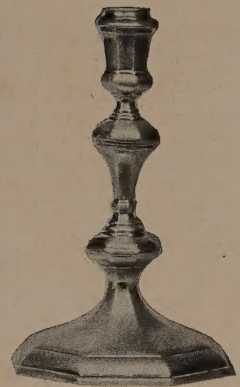
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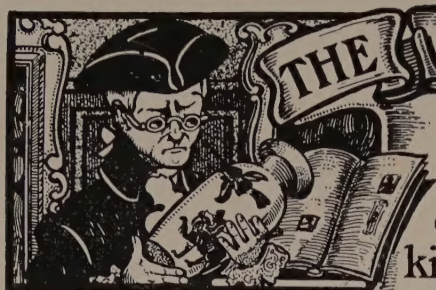
Tankard, by Anthony Nelme,
1702.



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1703.



Tankard, by Philip Tough,
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SPECIAL NOTICE.—No article that is in the possession of any **Dealer** or **Manufacturer** should appear in this List.

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Continued on Page 10.

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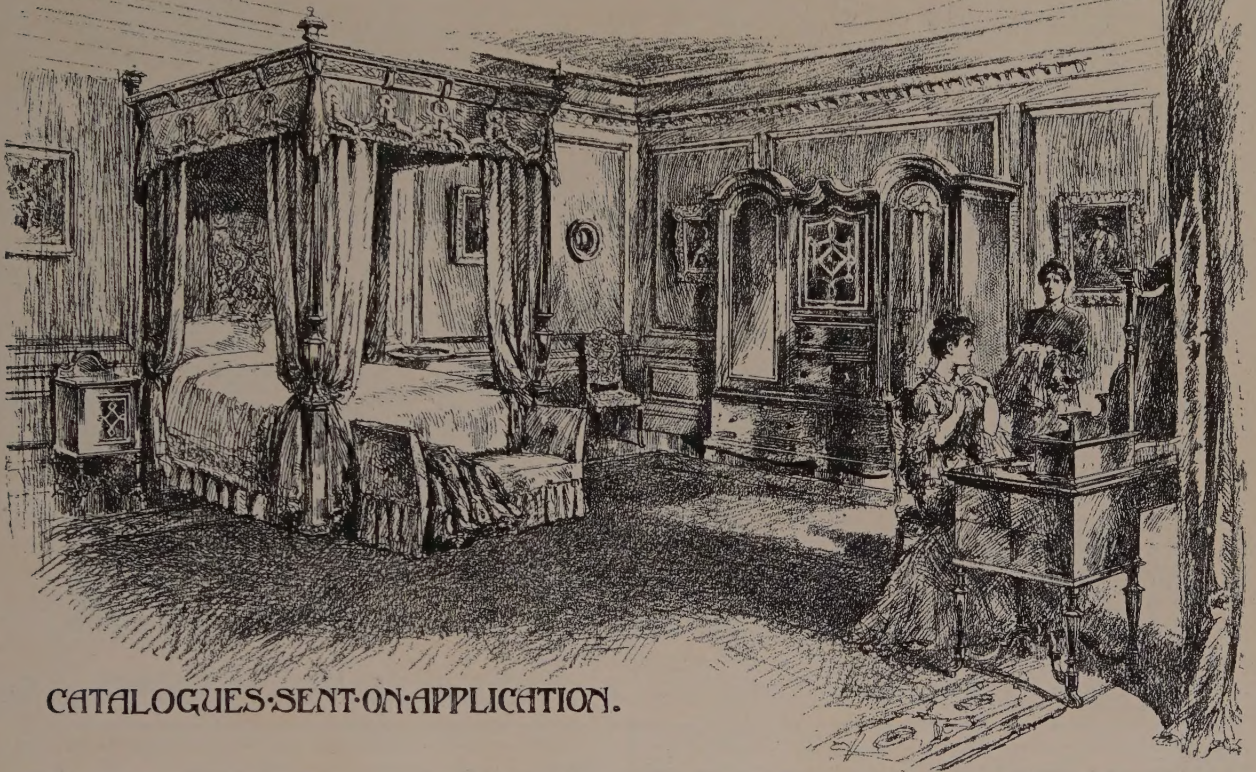
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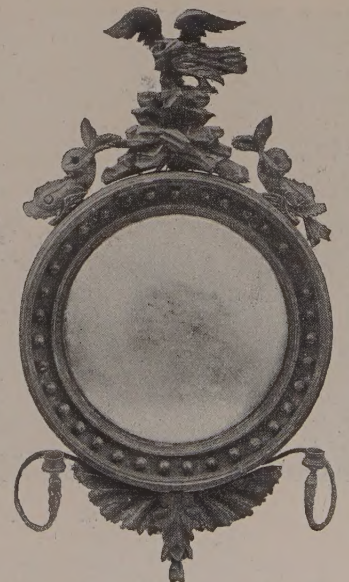
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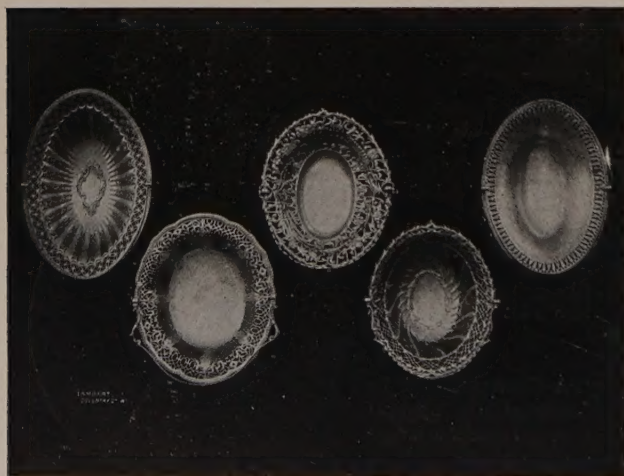
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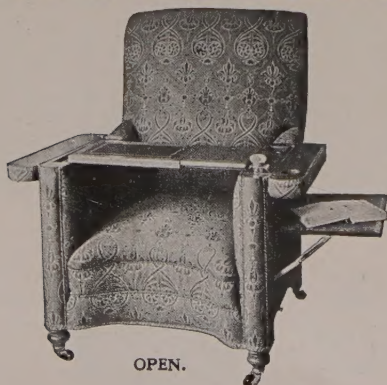
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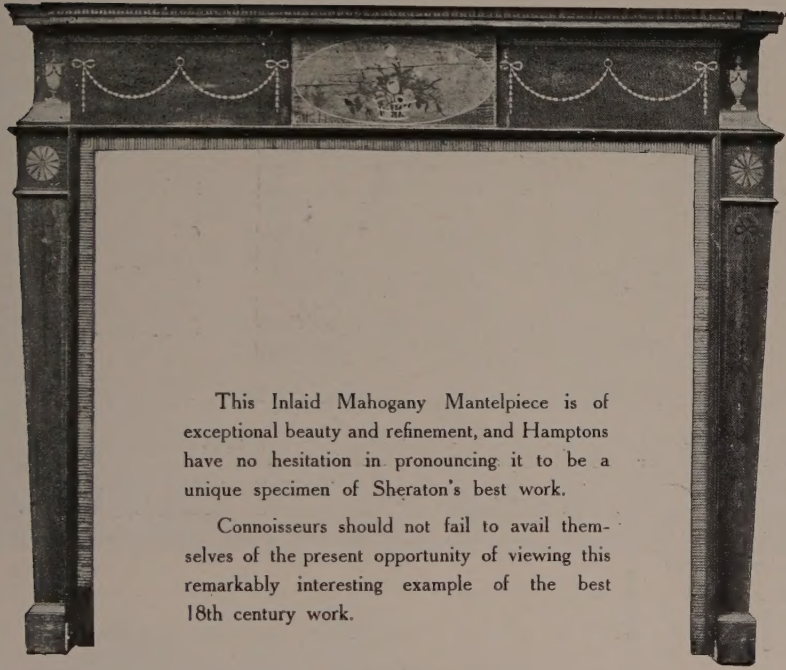
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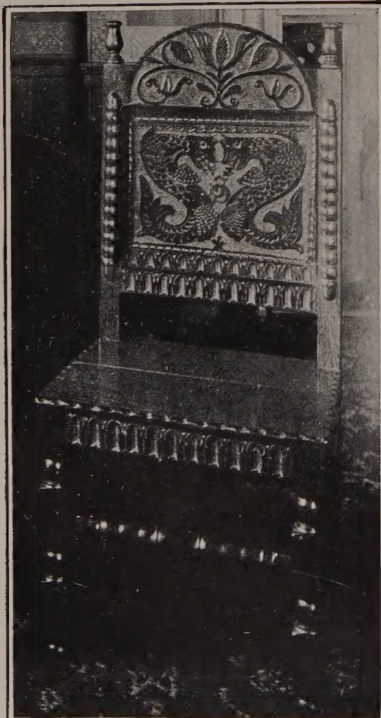


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THE CONNOISSEUR REGISTER—continued from page 2

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Mauvillon says, "It was in this attack that Lord Granby, at the head of the Blues, his own regiment, had his hat blown off; a big bald circle in his head rendering the loss more conspicuous. But he never minded; stormed still on, bare bald head among the helmets and sabres; and made it very evident that had he, instead of Sackville, led at Minden, there had been a different story to tell."

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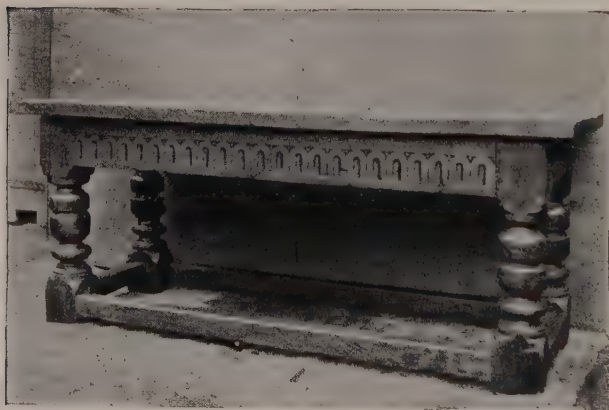
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N.B.—Since the last issue of the “Connoisseur” all the coloured impressions of this plate have been sold out, and intending subscribers for the Artist proofs in Black and White should make early application in order to avoid disappointment.

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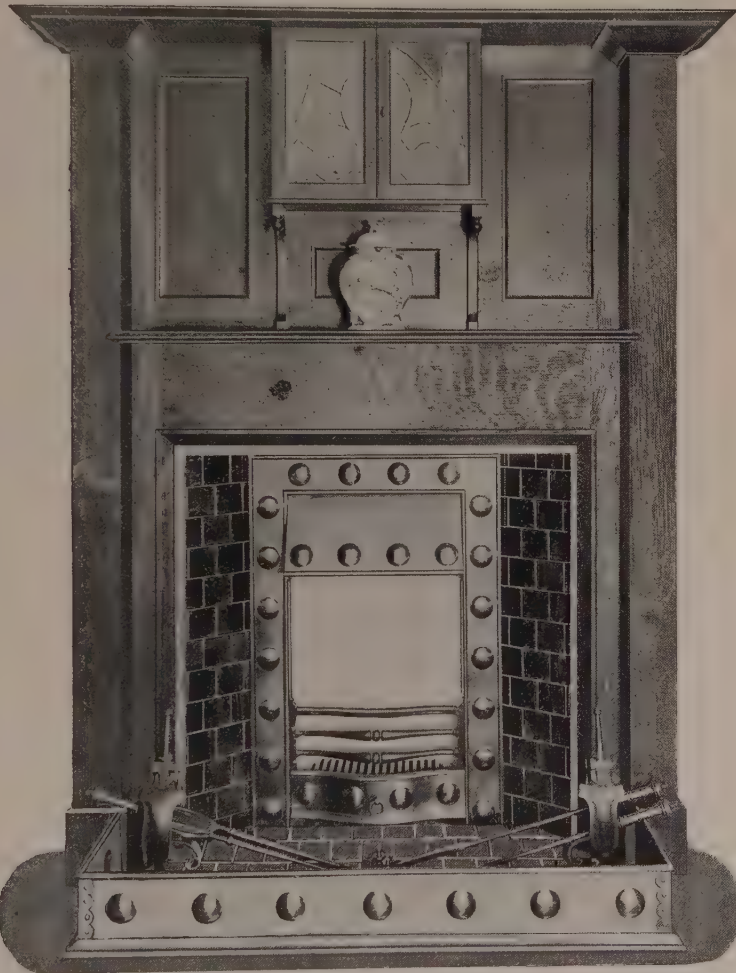
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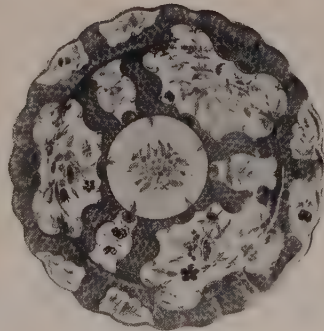
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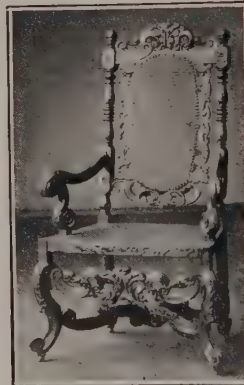
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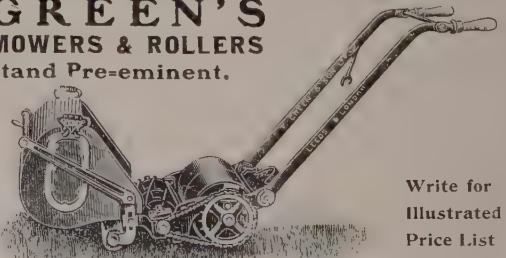
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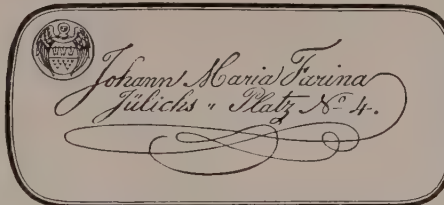
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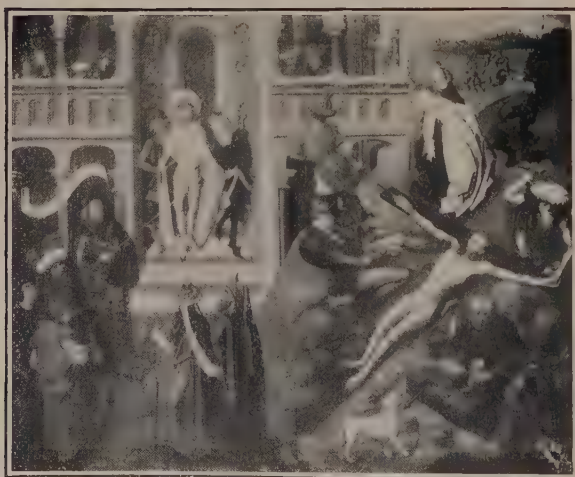
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BY SIR JOSHUA REYNOLDS
Althorp Collection

From a plate printed in the original colours by Hanfstaengl



Hispano-Mauro Lustre Ware at Warwick Castle By the Rev. J. Harvey Bloom, M.A.

AMONG the innumerable treasures of the great baronial Castle of Warwick, a building so linked with the past history of the nation as to recall to mind almost all its chief events from the time of Æthelfleda to the England of to-day—among the armour and paintings, superb Boulle cabinets, and Greek vases is displayed, in one of the private apartments, that called “Lord Warwick’s study,” a choice collection of lustre ware. The pieces which form this collection are not only remarkable for size, peculiarity of form, and richness of design, but are sufficiently representative to indicate the history of its manufacture. It will be remembered that the earliest pottery of this class was fabricated by the Moorish people for their own use, and that it was deeply imbued with the scheme of colour and glaze that marked the earlier and beautiful vases of Persia as seen in those found at Rhages and other ancient sites. This earliest Moorish lustre was formed from an oxide of silver, and was of pale, almost lemon coloured hue, while the graceful designs in arabesque which covered the

white vitreous enamelled surface of the ware were executed with singular grace and delicacy, and in certain cases this was further heightened by the introduction of white lines, drawn with some pointed tool upon the bolder parts of the design. This best period of art dates from the thirteenth century; it was succeeded, after the conquest of Granada, by ware made by Moorish workmen for their Christian conquerors, and in these the lustre becomes of a deep red hue, and was produced from a sub-oxide of copper. Some of the decorations are formed in slight relief, and there are many examples in the collection—plates with projecting

bosses similar to the beautiful silver rose-water dishes of the period, and cups with swelling gadroons copied from metal models. The lustre decorations are not infrequently heraldic, but badges of saints, birds and animals are far more common. Malaga, Manises, and Valencia were all centres where much pottery was produced. The only colour introduced in the decoration was a deep indigo blue, prepared either from cobalt oxides or from copper; there are some very fine



LARGE VASE WITH PERFORATED EDGE AND DECORATION OF MASKS



HISPANO-MAURO PLATES AND BOWL

examples in the collection. The third period, in which the Spaniards themselves made an attempt to imitate the older workers, resulted in the production of a quantity of very coarse work, with lustre of harsh tone, and both in shape and design far inferior to that which had more direct Moorish influence. In all the three classes the method of manufacture was fairly identical. The pot was formed of a rather coarse red or yellow clay, and after it had been thrown on the wheel was dipped in a creamy mixture, which by use of oxide of tin was rendered at once both

white and opaque; this, after firing, covered the vessel with a smooth coat of enamel of almost soapy touch, and upon this the decorative design was painted, a separate firing being needful for the indigo blue and for the lustre. Passing to the collection we are considering, we shall have but little space to notice more than a few of the more remarkable pieces.

In size precedence must be given to a pair of large flower stands on circular feet; the handles on either side of these seem disproportionately small, as indeed do those of other



HISPANO-MAURO PLATES AND PLAQUE

Hispano-Mauro Lustre Ware



HISPANO-MAURO PLATES, BOWL, AND DRINKING CUP

objects in the collection; but the special peculiarity of this pair of vases is its edging of low pierced arches, with a moulded human face between each pair. The sides of these vases, which are eighteen inches in height by sixteen in width, are covered with lustre painting representing the usual conventional designs with birds and reptiles introduced, all rather coarsely painted on a white ground. Strength is given by moulded lobes reaching one-third the height of the bowl, and similar in design to those so common on the stone garden vases of the late Renaissance

period. Superior to these vases in interest are pieces of unusual form. Of these the best specimen is modelled in the form of a fish, and measures twelve inches in length by seven in height, the eyes, mouth, and fins moulded in relief and given yet further prominence by a treatment in blue, which has the effect of giving an additional richness of tone to the lustre itself.

There is also a curious rectangular panel wherein in a frame, also moulded in relief, is a figure of the Blessed Virgin Mary, represented standing, holding in her left hand a carnation, rising from an orb,



HISPANO-MAURO VASES AND FISH-SHAPED VESSEL



THREE LARGE HISPANO-MAURO VASES WITH HANDLES

while a similar flower is in her right hand, and others are closely adjacent. This has evidently been a devotional panel for a small oratory. Close above it is yet another panel, oval, with a somewhat similar figure in the centre, but representing the Holy Mother and the Infant Christ on a ground work of lustre pattern, the principal designs being formed of birds and lions, while round the whole is a moulded rosary. The larger circular dishes are extremely handsome, and are painted in lustre not only in the middle but on the rim also, one or two of the larger have handsome bosses in the centre, from which the principal lines of the design extend. One has a rim of moulded and painted lobes, of light and dark gold alternating, giving an exceedingly fine effect; another dish has in the centre four rich deep blue leaves starting from its boss, and round the flat margin six others of specially good design, alternately coloured in blue and gold.

Among the bowls is one of far finer finish than any other piece in the collection; it is a shallow bowl with broad flat rim, and has painted in the centre the pinion of an eagle, and about it a species of convolvulus or bryony twined, with leaves on either side of the stem; the same pattern is repeated on the sloping edge and on the flat

margin, while on the back of the bowl a continuous spiral springs from the centre and continues to the edge; this is probably very early in the second period.

Among other pieces worthy of notice are a shallow plate, with bird and vine pattern, another with a cock and a powdering of sprays of foliage; these are thirteen and a half inches in width. There is also a standing jar, with lid covered with small fine designs and with four handles at the top. It is similar in shape to one of the early Egyptian vases, in stone, figured in *THE CONNOISSEUR* for November, 1902, on page 160. In one or two other bowls blue is introduced with excellent effect, and certain small cups with flat handles must not be omitted. Altogether this is a remarkable collection, both in the number and quality of the specimens, and serves admirably to illustrate the best features.

As a decorative feature there is little pottery which is more effective, and seen as it is at Warwick, grouped with the faultless taste which characterizes all the arrangements at that magnificent home, and in the play of the electric light, its effect is rich and dazzling.

The illustrations to this article are reproduced from photographs by Mr. L. C. Keighly-Peach.



About some First Editions of Thackeray By Lewis Melville, with Facsimile Reproductions from Original Drawings by Thackeray

BEFORE the nineteenth century, when newspapers were few and magazines practically unknown, a young man was compelled to begin his literary career by issuing a volume containing the first fruit of his work. Since then, however, although now and then a new writer may "stagger humanity" by publishing a ponderous tome straight away, it is usual for him to begin as a contributor to some periodical or journal. It was in this way Thackeray commenced: while up at Trinity College he wrote for two little papers edited and written by Cambridge undergraduates, "*The Snob*, a Literary and Scientific Journal, NOT Conducted by Members of the University" and *The Gownsmen* (formerly called) *The Snob*, a Literary and Scientific Journal, now Conducted by Members of the University. These were issued weekly, with an interval for the long vacation—

from Thursday, April 9th, 1829, until Thursday, February 25th, 1830; the eleven numbers of *The Snob*, printed on paper of various colours, and the seventeen numbers of *The Gownsmen*, printed only on white paper, were each collected in book form by the publisher, W. H. Smith, Rose Crescent, Cambridge. The second volume contained a dedication (attributed to Thackeray by Anthony Trollope) to the Proctors:—

"Whose taste it is our privilege to follow,
Whose virtues it is our duty to imitate,
And whose presence it is our interest to avoid."

The volumes are extremely rare, and when they come into the market fetch a fancy price. A copy of both papers fetched the sum of £132 at Sotheby's in 1900.

Still as an amateur, Thackeray contributed to



The Connoisseur

The National Standard and Journal of Literature, Science, Music, Theatricals, and the Fine Arts. This was founded by F. W. N. ("Alphabet") Bailey; but with the eighteenth number Thackeray took over the editorship, and about the same time became the proprietor. He contributed verses, drawings, reviews, and short stories, several of which have been identified; but the paper made no headway, and the last number was issued on February 1st, 1834, a little more than twelve

When *The Constitutional* went down, all that was left of Thackeray's patrimony was swallowed up in the wreck, and just married, it behoved him promptly to earn money. At the time he was devoting himself to the study of art, but he saw no prospects of making a livelihood from this pursuit for many a year to come, so he flung himself forthwith upon Fleet Street. From the first he found plenty of work, and in a few years was a contributor to *Fraser's Magazine*, *The Times*,



months after the first number appeared. Two years later Thackeray invested in shares of *The Constitutional and Public Ledger*. From the first he was its Paris correspondent, and sent to it more than forty letters signed "T.T.," besides (there is reason to suppose) many anonymous literary and art notices. These two newspapers are very rarely to be met with; but in 1899 a complete set of the latter sold for £210. This had been included in a bundle of miscellaneous magazines and papers sold a few months earlier at a London auction room for less than thirty shillings!

Bentley's Miscellany, *The Britannia*, *The New Monthly Magazine*, *The Corsair*, *The Westminster Review*; *Cruikshank's Omnibus*, *Comic Annuals*, and *Table-Books*; *Ainsworth's Magazine*, *The Morning Chronicle*, *The Anti-Corn Law Circular*, *The Globe*, and many other periodicals.

His first book, published in 1836 by Mitchell of Old Bond Street, and Rittner and Goupil of the Boulevard Montmartre, was a small folio entitled *Flore et Zéphyr*, containing nine drawings, including a sketch on the wrapper. There are very few copies extant, but it has been reproduced by his daughter, Mrs. Ritchie, in the biographical

First Editions of Thackeray



edition. The following year he issued, for private circulation only, *King Glumpus—An Interlude in One Act*, with three illustrations; this is the first produced of which he was both author and illustrator. It has been asserted that he played one of the parts. *The Exquisites*, a similar production, issued in 1839, also for private circulation only, has been attributed to him, but experts are not quite satisfied that this little play is from his pen, though the illustrations were almost certainly drawn by him. There is a copy of each of these books in the British Museum library, and only one known copy of each besides.

The first serious contribution to literature issued by Thackeray in book-form was *The Paris Sketch Book* (1840), containing nineteen items, ten of which had already appeared in various magazines. The *Essay on the Genius of George Cruikshank* was already printed in this year from *The Westminster Review*, while in 1841 appeared *Comic Tales and Sketches*, two volumes containing the reprinted *Yellowplush Papers*, *Major Gahagan*, *The Professor*, *The Bedford Row Conspiracy*, and *Stubbs's Calendar*, with a most amusing preface, and a frontispiece that has only since been reproduced

in *The Life of William Makepeace Thackeray*. It must be carefully noted that unsold copies of this

edition were placed on sale in 1848 with a new title-page, on which Mr. Michael Angelo Titmarsh is mentioned as the "author of *Our Street*, *Vanity Fair*, etc." These volumes contained the first reprint in England of *The Yellowplush Papers*; but a "pirate" version had been issued three years before by Carey and Hart, of Philadelphia. In 1841 there appeared also *The Second Funeral of Napoleon*, and *The Chronicle of the Drum*, which volume was a failure. The poem was subsequently included in the *Ballads*, and *The Second Funeral* was first reprinted in *The Cornhill Magazine* in 1866. *The Irish Sketch Book* appeared in 1843, when, although the pseudonym of Titmarsh was still employed, for the first time the author's name was signed at the bottom of the dedication to Charles Lever. *Notes of a Journey from Cornhill to Grand Cairo* bears the date 1846. The Christmas books followed: *Mrs. Perkins's Ball* (1847), *Our Street* (1848), *Dr. Birch and his Young Friends* (1849), *Rebecca and Rowena* (1850), reprinted, with many alterations, from a paper in *Fraser's Magazine*; *The Kicklebursys on*



The Connoisseur

the Rhine (1850), the second edition, dated 1851, is more interesting because it contains the famous *Essay on Thunder and Small Beer*, the reply to the criticism which had appeared in *The Times*; and *The Rose and the Ring* (1855). All these volumes were issued in pink pictorial covers, and some copies of each—except *The Rose and the Ring*—contained coloured illustrations. *Vanity Fair* was brought out in parts, with a wrapper, the illustrations upon which were not reproduced in book form. The first edition contained the suppressed woodcut of the Marquis of Steyne. The original title was *Vanity Fair: Pen and Pencil Sketches of English Society*"; in book form this was altered to "*Vanity Fair: A Novel without a Hero*"; and the well-known "puppets" preface was added. *Pendennis*, *The Newcomes* (illustrated by Richard Doyle), and *The Virginians* were also issued in parts; when issued in book form a preface was added to *Pendennis*, but the illustrations upon the wrappers of this and the other two novels were not reproduced; *Esmond*, without illustrations, was originally issued in three volumes. *The Snobs of England* appeared in *Punch*, and were reprinted in green pictorial covers under the title of *The Book of Snobs*, when seven chapters were omitted because, so ran the author's note, "On re-perusing these papers,

I have found them so stupid, so personal, so snobbish—in a word, that I have withdrawn them from this collection." The suppressed chapters were included in a supplementary volume of the collected works (1886). *The Great Hoggarty Diamond*, which came out in *Fraser's Magazine* during 1841, was not reprinted until eight years later, when Thackeray's fame was well established; while *Barry Lyndon*, which appeared in the same periodical, first re-appeared in England in *Miscellanies*, Vol. iii. (1855). In America it had already been included (1853) in Appleton's Popular Library of the Best Authors; indeed, Thackeray was much more keenly appreciated in the United States than at home, and Messrs. Appleton and other publishers reprinted many of his reprinted works years before they were obtainable here. Thus, when *The English Humorists* were brought out in England in 1853, Messrs. Harper and Brothers publishing them at the same time included in the volume the lecture of *Charity and Humour*. Of later books there is but little to say. They are not valuable as first editions because the editions were so large; but the earlier volumes are well worth the seeking, and there is in some of them much that even yet has not been included in the *Collected Works*.





Alençon

Part II.

By M. Jourdain

It was in 1675, also, that the name of Point de France began to be confined to Point d'Alençon; no doubt as the most important of the French fabrics.* Point d'Alençon is made by hand, with a fine needle, upon a parchment pattern. The parchment was originally used in its natural colour, but before 1769 green parchment had been adopted, as it is mentioned in an inventory of that date.† The worker is better able to detect any faults in her work upon a coloured ground than upon white. The paper pattern is laid upon the strip of parchment, which rests on a pillow, and the outlines of the ornament are pricked with a needle. After pricking, the parchment is given to a "traceuse,"

who first sews it to a piece of very coarse linen folded double, then forms the outline of the pattern by two threads‡ which are guided along the edge by the thumb of the left hand, and fixed by minute stitches passed with another needle and thread, through the holes of the parchment. The "Picage" and the "Trace" date in Alençon from the first imitation of Points de Venise. The next process, the making of the "Fond" or "Entoilage,"§ employs exactly the same stitch which was used for the *mat* of point coupé and for the "flowers" of Point de Venise. The worker works the button-hole

‡ "D'abord on se servit de deux fils doubles ce qui arrive quelquefois obtenir une trace solide." (*Ibid.*)

§ "Les brides étant presque nulles, on commençait ordinairement un morceau par les motifs. C'est pour cette raison que ce point porta dès l'origine le nom de *fond*, nom qui aurait dû appartenir aux brides et plus tard au *réseau*. Il conserva cependant ce nom de *fond*, et de nos jours il sort encore à designer le *mat* des fleurs, feuilles, ou autres ornements réservés à cet effet."—*Histoire du Point Alençon*.

* "Après la dissolution de cette société (1675) le nom de point de France fut donné au point d'Alençon. Ce nom était aussi souvent usité dans les actes que ceux de vélin et de point d'Alençon, et ces trois noms ont été employés concurrement jusqu'à nos jours."—*Histoire du Point d'Alençon*.

† The Inventory of Simon Geslin, April 13th, 1769. (*Ibid.*)



stitch (*point bouclé* or *de boutonnière*, not, as is stated in so many authors, *point noué*) from left to right, and when arrived at the end of the row, the thread is thrown back to the point of departure, and she works again from left to right over the thread. Occasionally small pin-holes (*portes*) or a diaper pattern of pin-holes (*quadrilles*) were let into the "fond." A more open variety of the "*Fond*" is the *rempli*,* formed by twisting the thread before making the loop, and these two processes were at first executed by the same worker.

The brides of Alençon are of three sorts: the *bride à picots*, the *bride bouclée*, and the *bride*

the mesh is covered with a thread twisted round it, and held in place by a button-hole stitch at each angle.†

The *réseau* is worked from left to right, *au point bouclé et tortillé*, with the thread attached to the outline of the flowers and ornaments.§ It began to be made at Alençon about 1700, as Madame Despierres proves|| from various inventories, and not as Mrs. Palliser and M. Séguin assert, in 1741 at the earliest. The *modes* are made, like reticella, upon skeleton foundations of thread, which are afterwards covered with button-hole stitches, and were introduced, when the *réseau* was used, to give



ALENÇON (EMPIRE)

MUSÉE DES ARTS DECORATIFS, BRUSSELS

tortillée. The first—the *bride à picots*—had, in later Point de Venise, shown a tendency to approximate to a regular, generally hexagonal, mesh. These brides in Alençon were not marked upon the parchment until the reign of Louis XVI., and were made at sight;† and towards the middle of the reign of Louis XIV. the meshes show an exact hexagonal form. It will be remembered that in 1673 the "Nouveau point de Paris" is described in the *Mercur*e as covered with "an infinite number of small picots." The *Bride bouclée sans nez*, also an hexagonal mesh, has no picots, and was invented about 1700. In the *Bride tortillée*

an open and clear effect to certain portions of the design. The first *modes* were varieties of the *brides à picots*, and zig-zag bars picoté (Les Venises). Then followed *des O à nez en queue*, *des écailles*, *des Mosaïques*, *des Râteaux*, *des O en cheinettés*, *des O boucles en queue*, *Mouches*, *Rangs blancs*, *O encadrés*,

‡ "On plaçait autrefois une épingle au haut de chaque hexagone, afin d'obtenir une tension pour la forme régulière de la maille, lorsque l'on se servait d'épingles, elle s'appelait *bride épinglée*."—*Histoire du Point d'Alençon*.

§ There are several varieties of *réseau*—le *réseau ordinaire*, le *petit réseau*, le *réseau mouché*, le *réseau avec bobine*, le *grand réseau*.

|| "Le *réseau* se fait dans le sens du pied de la dentelle à son bord, par rangs de gauche à droite, au point bouclé et tortillé peu serré. Lorsque le rang est fini on revient en passant trois fois son aiguille dans chaque maille, et l'on recommence la deuxième rang de la même manière."—*Histoire du Point d'Alençon*.

* The "*rempli*" is found in point coupé, and used as contrast to the "*fond*," employed for closer effect.

† *Histoire du Point d'Alençon*.

Alençon

Boulettes, O à huit pattes, O à nez en chainettes, X en chainettes, Pavés avec cannetille (a small form suspended within a hexagon, a variety of the réseau rosacé), *St. Esprit avec rangs clairs, St. Esprit à six branches, St. Esprit avec gaze ordinaire* (various star devices), *Couronne d'O à nez, Couronne d'O bouclés* (a circle of small circles ornamented with picots), *Etoile à double nez* (a star picoté). The *modes* of Alençon, though very light and open and effective, are not so rich and varied as those in Venice à réseau, or Brussels lace. Indeed, in 1761, a writer, describing the Point de France, says that it does not arrive at the taste and delicacy of Brussels, and that the *modes* are inferior, and consequently much point is sent from Alençon to Brussels to have the *modes* added; but connoisseurs, he adds, easily

cast over a thread, which outlines various forms in the design—a distinctive mark of Point d'Alençon. In general the works distinguished as Point d'Alençon, Point d'Argentan, and Argentella|| have so many characteristics in common that it would be preferable to call them Alençon à réseau, Alençon à grandes brides, and Alençon à réseau rosacé.

"*La Brode*,"¶ the next process, is worked in button-hole stitch, and gives relief to the design in the veining of the leaves, the stalks of the flowers, etc. The "brode" is borrowed by Alençon from raised Venetian point, but the relief is much lower in the French "brode." To obtain the raised effect, a pad of coarse thread was laid down, and upon these very close button-hole stitches were worked. When this is completed, the threads which unite



ALENÇON (EMPIRE)

MUSÉE DES ARTS DECORATIFS, BRUSSELS

detect the difference.* A favourite *mode* is the square trellis foundation, ornamented with squares and circles at the points of intersection. Zig-zag lines finely picoté are also used with effect. One of the *modes*, which consists of a button-hole stitched solid hexagon within a skeleton hexagon,† and connected with the surrounding figure by means of six small ties or brides, is sometimes used extensively to form a groundwork, when it has been named by M. Dupont Auberville, "réseau rosacé" (Argentella). This "Argentella" was supposed by Mrs. Palliser to be of Genoese‡ workmanship, but it has no affinities with the type of lace made in Genoa, while its character and the style of the floral patterns are those of Alençon. Its cordonnet§ is sometimes done in button-hole stitches closely

lace, parchment, and linen are cut by a sharp razor passed between the two folds of linen; the loose threads are removed (*Enlevage* and *Eboutage*) and the *regaleuse* repairs any small defects, and there remains one last process,** that of uniting all the segments of lace imperceptibly together, or the "*Assemblage*." The seam follows as much as possible the outlines of the pattern. When

|| Its technicalities, according to Mr. A. S. Cole, resemble those of the delicate and latest Venetian laces. "The work may have been made in Italy, but the name would appear to be an Italianized rendering of Argentan; and it is just as likely that some of the Venetians working as soon at Argentan as others were at Alençon, made the Argentella lace."

¶ "La brodeuse. . . attache à sa ceinture un fil appelé *menu* ou fil conducteur, puis elle attache un autre fil à la trace. Elle fait sur le menu trois ou quatre points bouclés, *fiche* son aiguille dans la trace en faisant le quatrième ou le cinquième point, et continue, en procédant toujours de la même manière."

—*Histoire du Point d'Alençon*.

** "L'Assemblage consiste à raccorder les dessins, à les unir par une couture, quand c'est une fleur. Lorsqu'il s'agit du champ, soit de bride, soit de réseau, on refait les mailles, afin que l'assemblage ne paraisse pas. C'est toujours une ouvrière habile que l'on choisit pour ce travail. L'assembleuse doit connaître tous les points."

* *Dictionnaire du Citoyen*. Paris, 1761.

† It is sometimes set within a square.

‡ "Formerly much of it was to be met with in the curiosity shops of that city." (Mrs. Palliser, 1864.)

§ The cordonnet is also of stout thread.

finished, a steel instrument, the *aficot*,* was passed into each flower to polish it and remove any inequalities on its surface.†

In Point d'Alençon, horsehair was introduced to give firmness and consistency to the *cordonné* in the later period of Louis XV., and during the reign of Louis XVI. It has been objected‡ that this *cordonné* thickens when put into water, and that the horsehair edge draws up the flower from the ground and makes it rigid and heavy. It was this solidity of Alençon, and of the still heavier Argentan, which caused them to be known as "*Dentelles d'hiver*."§ According to Peuchet, it was only worn in the winter, though at that date it was sufficiently light in design.

In 1836, Baron Mercier, thinking by producing it at a lower price to procure a more favourable

sale, set up a lace school, and caused the girls to work the patterns on bobbin net, as bearing some resemblance to the old "*point de bride*," but fashion did not favour "*point de bride*," so the plan failed. The only important modern innovator in workmanship was the introduction of "*shading*" on the flowers by M. Beaumé|| in 1855. Shaded tints were brought in tentatively by M. Larnaz Triboult, and in a book of patterns for point made between 1811 and 1814, certain leaves were marked to be shaded. This effect is made by varying the application of the two stitches used in making the flowers—the *toile* which forms the closer tissue, and the *grillé*, the more open part of the pattern. This system has been adopted in France, Belgium, and England, but with most success in France. The thread from which Alençon was made was spun at Lille,¶ and also at Mechlin and Nouvion.**

* *L'afficage* is not included in the operations.

† There are therefore 12 processes, including the design. These can be subdivided into 20 or 22.

‡ *Dictionnaire du Citoyen*. Paris, 1761.

§ "Déjà, sous Louis XV., le point d'Alençon et le point d'Argentan étaient désignés par l'étiquette come '*dentelles d'hiver*.'"—*L'Art dans la Parure*. C. Blanc.

|| Mrs. Palliser, *History of Lace*.

¶ "La fabrique de Lille fournit les fils pour le travail du point. Ils sont plus fins et plus retors que les fils destinés à la plus fine dentelle.—Peuchet.

** *Histoire du Point d'Alençon*.



ALENÇON (EMPIRE), THE GROUND POWDERED WITH BEES

SAID TO HAVE BELONGED TO THE
VICTORIA AND ALBERT MUSEUM



COMING FROM SCHOOL.

Painted by Thomas Stothard, R.A.

Prints

The Pictorial History of Skating A Suggestion for Collectors By Martin Hardie

JUST as it is better for the student to know everything about something than something about everything, so for the collector there is a charm in making one subject his own, in having a collection that in one special branch, at any rate, is finished and complete—complete in the sense of covering the entire ground, finished in that it contains a few examples that are unique. As an old-fashioned writer well expressed it: "He that sips of all arts drinks of none." But many things are changed since the days when Horace Walpole bought mezzotints by M'Ardell and J. R. Smith for half-a-crown apiece, and he who would specialize to-day finds endless difficulties in his path. In the first place there are so many competitors in the field. Fashionable society takes an interest in art, and nowadays we all collect, *indocti doctique*, amateurs and connoisseurs—those who collect at the dictate of fashion, and those who collect because they know as well as love. And if the number of competitors has increased enormously within the last half century, prices have naturally risen to a correspondingly alarming degree. Cottagers in remote country villages are growing used to visits from agents of London dealers, and view you with cold suspicion if you ask whether

they wish to part with their brass candlesticks or old oak settle. If you desire to bring down big game and make your purchase at Christie's, you will have as your rival the American millionaire on his tramp abroad, making a corner in mezzotints or whatever be the passing craze that pleases his fancy. For many reasons, then, it is obvious that the ordinary collector who would specialize, and whose ambition has to be kept in due proportion to the length of his purse, must of necessity seek some pasture new.

Now we are essentially a sporting nation, and it has scarcely been recognised what an opportunity for the collector is offered by the illustration of his favourite sport or game. In a former number of *THE CONNOISSEUR* we considered from this point of view the possibilities given by the game of golf, and it is now our purpose to show something of the value and interest that lies in a similar collection of skating prints. While always aiming at the one special object, you bring together an endless variety of artistic matter—woodcuts, line engraving, etching, mezzotint, every manner of process and method. And in addition to the pictorial charm that such a collection will offer, you will gather a mass of historical information of



THE ACCIDENT TO ST. LYDWINA (1396)
FROM BRUGMAN'S *VITA LIEFDWINE*

infinite value in illustrating the art of skating from the time when, as Fitzstephen tells us, the 'prentices of London used to glide like birds over the ice, tying bones to their feet—"alligantes ossa, tibias scilicet animalium"—down to the days of racing on the Fens and the last new-fangled blade used by the latest champion at Davos Platz. The collector will have here an almost untouched field, for so far as we know the only collection of the kind is that of Dr. Fowler, the enthusiastic Hon. Secretary of the National Skating Association, to whose kindness we owe several of our illustrations, and to whose help

The archæological records of skating date back to the time when primitive man, unsteadily and with many a bruise, poled himself along on skates, fashioned from the metacarpal bone of a horse. Of these bone skates there are several specimens in the Guildhall Museum, but the earliest pictorial record, and the earliest notice of a bladed skate, is given by a woodcut of 1498 in Brugman's *Vita Lijdwine*, a copy of which is in the British Museum Library.

It is curious that this first known picture should furnish skaters with a patron saint. Saint Liedwi, or Lydwina, an ailing if virtuous damsel, was born of



A WINTER SCENE (1550)

BY F. HUYS, AFTER P. BREUGHEL DE OUDE

and courtesy much of our information is due. Dr. Fowler's interesting booklet, *On the Outside Edge*, is the only serious attempt in English to deal with the antiquarian and philological history of skating, and, as its author modestly states, is solely a contribution, for which our present illustrations may also serve, to some future historian's monumental work: "*Geschichte des Schlittschuhlaufens: ein Beitrag zur Kenntnis der höheren Psychophysik. Von Schwingenbein Schlangenbogen, ausserordentlicher Professor der nutzlosen Künste in der Universität Weissnichtwo 1910. Folio.*" May we venture to add: "*Mit vielen prachtvollen Abbildungen erläutert*"?

noble parents at Schiedam in 1380. Persuaded by her girl friends to skate for her health's sake against her own inclinations, she was knocked down accidentally on the rough ice in 1396, a rib being broken inwards, which accident the illustration depicts. For the rest of her life she was confined to her bed, a martyr to unspeakable diseases. Even during her lifetime of extreme piety and devotion visions and marvels surrounded her, replaced by miracles after her death in 1433. A beautiful engraving of the sixteenth century by Wierix shows the Virgin Saint of Schiedam being presented by an angel with a branch from Paradise. In 1616 she was formally beatified,

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and sanctified in 1890. A life of the saint was recently published by Mr. Huysmans.

Our next illustration reproduces another sixteenth century print, by F. Huys, after P. Breughel de Oude. It shows a lake crowded with figures—skating, sliding, sledging, falling—full of life and movement. The scene is a typical one, and is reproduced in almost all its details in similar prints of the same period, all bearing the title *Hyems*, by Heemskerck, Van der Heyden, and others of their school.

An early caricature belonging to this date is a picture by P. van der Borch, in which monkeys, grotesquely dressed and wearing skates, are disporting themselves upon the ice. Of similar character is a print, some fifty years later, by Jacob Matham, showing two owls in elaborate costumes skating with all due solemnity.

Among the rising Dutch school of the seventeenth century we find so great a cloud of witnesses that it is impossible to do more than mention them in mass. The clear frosty atmosphere of winter, with its fine effects of colour and the opportunity of combining with landscape the human figure in endless variety of character and motion, seem to have lent a special inspiration to these painters of Holland. In our National Gallery alone there are skating pictures by Avercamp, Beerstraaten, Van Goyen, Van der Neer, Van Ostade, and Adriaen Van de Velde. But our subject now is prints rather than pictures, and though there are several fine engravings after the paintings of the period, notably *Les Amusemens de l'Hiver*, by Aliamet, after Van de Velde, and two after Vandreuer by Le Bas and Boydell, yet the original engravings are of more interest. Foremost among these come several by Jan Van de Velde in his various series of months. The month of February in the large series is of interest, as the first state shows skaters on the left, who have been replaced in the second state by the figure of a man pushing a sledge laden with a cask. Rembrandt does not seem to have been so much attracted to winter landscapes as the rest of his Dutch contemporaries, though the Cassel Gallery possesses a spirited sketch of his that gives a fine effect of ice and snow, with a man strapping on his skates on the left. In 1634, however, he made a small etching of a single skating figure, dainty and full of motion. The etching is about two inches square and shows a man in full swing of skating, carrying a pole over his left shoulder.

To the latter part of the seventeenth century belong two fine mezzotints by J. Gole, after C. Dusart, *Le Hollandois sur la Glace*, and its companion picture, *La Hollandoise sur les Patins*. By Romeyn de Hooghe is one of the few early prints that show ladies on skates. It represents two strapping lassies wearing masks, and seems to be a companion picture to his *Kolver*, the giant golfing figure which has been reproduced in THE CONNOISSEUR. A fine



JANUARIUS

BY CASPAR LUIJKEN

single figure is that of a skating peasant in an etching by Adriaen Brouwer; nor must we forget a beautiful print by Sanredam, after Goltzius, where a gentleman and his lady are shown skating together.

The eighteenth century naturally presents us with several superb examples of line engraving. Two that we reproduce are somewhat similar in character and idea, as well as in costume and details. Both possess the airy nothingness and adventitious prettiness that are typical of the period of Louis Quatorze. The first, entitled *Januarius*, is by Caspar Luyken,



LES AMUSEMENS DE L'HIVER

BY DAULLÉ, AFTER BOUCHER

and is particularly pleasing in the graceful poise and easy rhythmic motion of the figures. The second, entitled *Les Amusemens de l'Hiver*, is by Daullé, after François Boucher. The original painting belonged to Madame de Pompadour, and the engraving is dedicated *À Madame de Pompadour, Dame du Palais de la Reine*. Other fine French engravings of the period are *La Chaumière Hollandoise* and *Les Plaisirs de l'Hiver*, both by P. C. Canot, after Jean Pillement, and *L'Hiver* by Nargeot, after Lancret.

The seventeenth century in England was without any school of engravers, though literary references are frequent. On December 1st, 1662, Mr. Pepys for the first time in his life "did see people sliding with their skatees, which is a very pretty art"; and Swift, in his *Journal to Stella* (January 31st, 1710-11), notes that he saw "the rabble sliding with skates, if you know what those are." But there seem to be no pictorial English records till the latter part of the eighteenth century, when we find one or two coloured mezzotints after George Morland, and an engraving by Bartolozzi after Zocchi, an Italian painter. This is of special interest as being engraved in line, and also because the original design is obviously drawn by a man who never saw skates or ice. The skaters, to borrow a useful Scots phrase, are "in their stocking soles," with no vestige of skate or blade, and sail along with arms outstretched in an attitude that no true skater would ever adopt. During this period the great school of caricaturists that began with

Isaac Cruikshank naturally contributes much to the history of skating. To Isaac Cruikshank we may perhaps attribute our unsigned illustration entitled *Skaiting Scene in Hyde Park* and Published . . . by Harrison & Co., February 1st, 1785. On the left "the old firm," with bench, gimlet, and charcoal fire, is as conspicuous as it is to-day. Of the same rough-and-tumble, ludicrous nature are *Six of the most approved methods of appearing ridiculous on the Ice*, by the same artist after Woodward, dated 1796. By Rowlandson in 1792 is *Cold Broth and Calamity*, and the *Miseries of Games, Sports, etc.*, in 1807. The same absurd attitudes and accidents are continued by Gillray in his *Elements of Skating*, a set of four etchings, published November 24th, 1805, by H. Humphrey. By Gillray also are *Very Slippery Weather* and *Fine Bracing Weather*, both dated 1808. The traditions of the school were happily maintained by Henry Alken, who, in 1822 in his *Symptoms of being Amused*, gives us "*Symptoms of doing the outside Edge*" and "*of doing the insid (sic) edge*." Another interesting picture of London skating of a more serious nature is a *Frost Fair* on the Thames at St. Paul's in 1814, an aquatint by Reeve after L. Clennell.

Some interesting prints are those that illustrate racing scenes. Though figures of men and women, who may or may not be racing, appear on the canvases of Dutch painters of the seventeenth and eighteenth centuries, there appears to be no actual record of a skating race before 1805, when a trial of

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speed between a hundred and thirty young Dutch women was held for a wager at Leeuwarden in Friesland. The year of grace 1805 was somewhat early for the appearance of the "new woman," especially among the staid Dutch nation, and the unwonted scene gathered a huge concourse of spectators. Our illustration of this race reproduces a portion of a tinted etching by Marcus after J. van der Poort, and bears the title, *Luisterryke Vrouwen. Schaatschen Rydparty Gehouden te Leeuwarden op den 1^{sten} en 2^{den} February des Jaars 1805.*

In England there are records of skating races on the Fens in 1814 and 1818, and the *Sporting Magazine* of the latter date reports a two-mile race at Carr Mill, in Lancashire, the prize being a hat. This was won by a young man named Marsh, an elderly man named Harrison taking second prize, a bottle of gin. In 1820 John Gittam beat J. Young, and became English champion in a race run at Crowland for a prize of five guineas. A print by George Cruikshank depicts another grand skating match held at Carter's Bridge, near Chatteris, in 1823. Sixteen of the best English skaters competed for a prize of £10, and J. Young, who defeated the renowned Gittam on this occasion, was not deposed from the championship till 1823. The Wisbech coach, which appears in the background of the picture, stopped to allow its passengers to view the race.

The revival of etching in modern times has caused some pleasing contributions to the illustrated history of skating. Etching seems peculiarly adapted to the rendering of the blackness of trees and figures seen against the sparkling white of winter snow, and among fine representations of skating scenes may be mentioned Guérard's *Patineurs sur le Lac d'Annecy* and Jongkind's *Vue de la Ville de Maaslins*. We have space to draw attention only to the fine colour prints of Cecil Aldin. It is impossible also to enumerate the skating pictures that have appeared in books, magazines, and weekly papers. *A Treatise on Skating* (1772), by R. Jones, the oldest known work on the subject, contains some finely engraved illustrations of figure-skating, notably *The Flying Mercury*; and in *Le Vrai Patineur* (1813), by J. Garcin, the first French book on skating, come *Le Pas d'Apollon* and other excellent drawings.

Skating scenes, as we have seen from their popularity with the earlier caricaturists, lent themselves readily to humorous treatment, and the pictures in *Punch* alone, by Dicky Doyle, John Leech, Charles Keene, Du Maurier, and their successors, would in themselves form a collection of no mean value.

There is one passage in a well-known book that has naturally inspired more than one illustrator. We refer to the famous scene where Mr. Winkle made his first attempt to skate, and where "Mr.



SKATING SCENE IN HYDE PARK, 1785



ELEMENTS OF SKATEING, 1805

CARICATURE BY GILLRAY



A RACE BETWEEN DUTCHWOMEN AT LEEUWARDEN, 1805

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A GRAND SKATING MATCH IN 1823

BY GEORGE CRUIKSHANK

Pickwick paused, considered, pulled off his gloves and put them in his hat; took two or three short runs; baulked himself as often; and at last took another run, and went slowly and gravely down the slide with his feet about a yard and a quarter apart, amidst the gratified shouts of all the spectators." The engraving by "Phiz" is particularly good, and Dr. Fowler has in his collection what appears to be a soft ground etching, reversed from the engraving as it appears in the published editions.

As has been said, the subject is practically untouched, and buried in manuscript, portfolio, and book must be many a treasure still to be unearthed. But the collector who follows

these suggestions will have an added zest in his collecting, and in his game as well, be it golf or skating. Sale room and shop will have less of mustiness and of dust; the grass will be greener, the ball (be it Haskell or gutty) will carry the further; the ice will be crisper, the snow more sparkling, the edge on the "double rocker" more easily held; and over all the sky will be more blue, the sun more bright.

In this spirit we would fain end with the joyous advice of an old-world poet of France:—

Vivez donc aux
champs, gentil-
hommes,
Vivez, sains et
joyeux, . cents
ans,
Francs du mal
heur des autres
hommes
Et des factions où
nous sommes,
En un si misér-
able temps.



VIEW OF THE TOWN OF MAASLINS

BY JONGKIND



Louis XVI.

Part II.

By Gaston Gramont

It has been claimed by many writers, and the artists who created it themselves thought so too, that the new style which took hold during the reign of Louis XVI. was indeed a renaissance—a revolution against principles, pernicious and degraded, which had become rooted in the affections of the people and tended to destroy their artistic perception. They urged, as reformers do, a return to a wholesome simplicity, and no doubt the pioneers of the new movement were sincere. But the purity gained in the form of the furniture was more than counterbalanced by the employment of such embellishments as marquetry and the use of more costly materials. We are far from saying that the pure Louis XVI. style does not possess supreme artistic worth. It is equally meritorious as that which prevailed under his predecessor. But for the artists

who flourished in the latter portion of the eighteenth century to elevate themselves above their immediate forerunners was gratuitous hypocrisy.

The decoration under Louis XVI. was perhaps the most sumptuous which has prevailed. The habits of the rich aristocracy of France had become more and more luxurious, and its members vied one with another in the magnificence of their mode of life. The apartments had become still smaller and daintier than formerly, and they were fitted up with a wealth of detail which gave ample scope to the artists.

The boudoir claimed special attention, and many of the most exquisite things were made for it. Nearly all the *ebenistes* made particularly attractive *bonheur-du-jours*. It was a piece which strongly appealed to the artists of the time. They could embody in it all that was delicate and elegant. It was small



BONHEUR-DU-JOUR
(WALLACE COLLECTION)

LOUIS XVI. PERIOD

Louis XVI.

in dimensions, graceful in proportions, and to the ingenuity in fitting it up there was no limit. It was essentially a woman's piece, and consequently prettiness and superficial beauty were demanded in it. Frequently the upper portion contained drawers or partitions for papers masked by a rolling screen. The latter was sometimes of wood marquetry, but more frequently—and

others in which its use is preferable to anything else. Part of the *bonheur-du-jour* is a case in point. Another beautiful *meuble* in which we have seen it effectively employed is the *cartonnier*. The drawers of the upper portion, over the cabinet, are sometimes found faced with leather, dyed a colour which harmonizes well with the surrounding wood and ormolu, and delicately tooled, with patterns



ARMCHAIR OF LOUIS XVI. DESIGN, COVERED WITH BEAUVAIS
TAPESTRY (VICTORIA AND ALBERT MUSEUM)

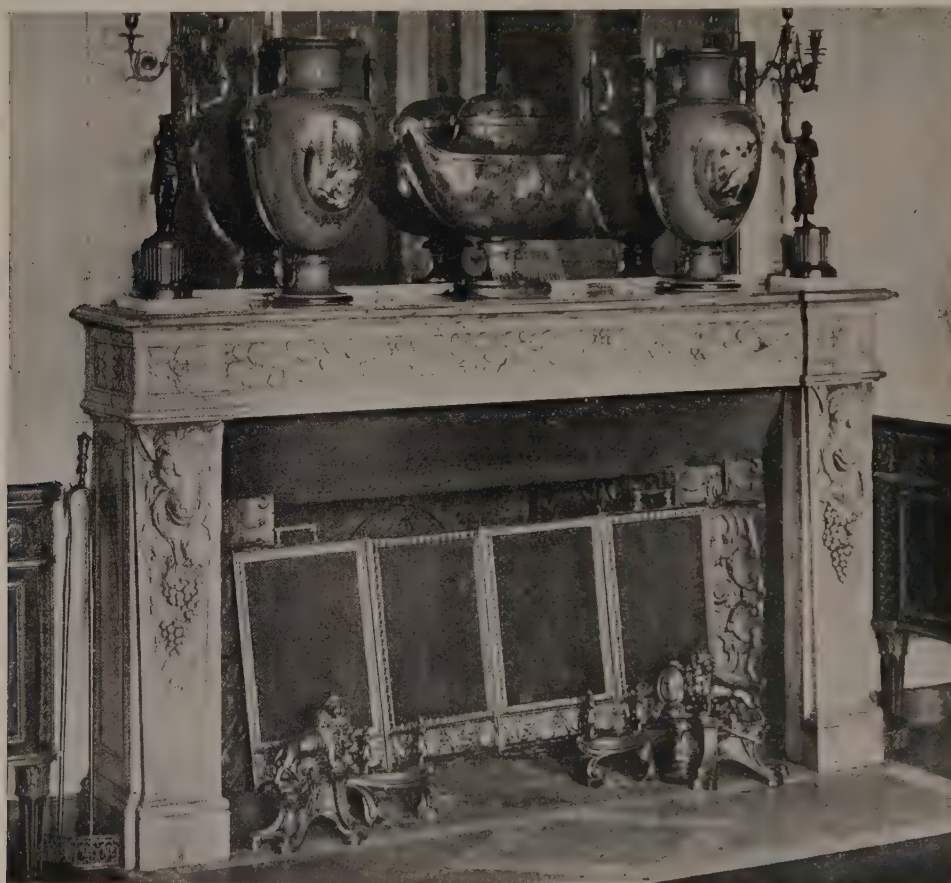
particularly is such the case when the Louis XVI. style was at its height—imitated a bookcase, in which the backs of well-known books were shewing. This called another art—that of the leather worker—into play, and in this reign it reached the zenith of its development. The extension of its application was achieved by reason of the partial suppression of ormolu. This left spaces, which being almost invariably filled with marquetry, yet were occasionally by way of a change given over to other forms of decoration. Not in every artistic furniture would leather be desirable, but there are

akin to those which the *ciseleurs* used in the bronzes.

As the years rolled on, the desire for novelty kept ever recurring. The use of natural woods of many colours had furnished the *ebenistes* with a large field for the creation of successful marquetry patterns, not only from the actual beauty of the design itself as from the lovely colour effects which they were thus enabled to bring into play. There was a limit, however, to the number of colours obtainable from natural wood. The idea occurred to some of them to enlarge the range by staining,

and in some cases actually by dyeing, wood, which they specially selected on account of its fine texture and quality. Doubtlessly they were stirred to emulation by the great advances made in the Gobelins. There, under the direction of Neilson, the whole scheme of colourings was altered and brightened. So we find the delicate shades of green and yellow, red and blue making their

chairs and sofas. But there were few men of this time who could execute such suitable panels as Boucher and Oudry. Consequently we find throughout the reign of Louis XVI. frames of the period which carry subjects from these men. Those which the late Mrs. Lyne Stephens bequeathed to the South Kensington Museum, a chair from which we illustrate, are typical instances



CHIMNEY-PIECE IN THE DINING-ROOM, PETIT TRIANON, VERSAILLES

LOUIS XVI. PERIOD

appearance and contributing to the general splendour.

Not content yet with the result, the *ébénistes* brought the plaques of Sèvres to their assistance and imported those which Wedgwood had been turning out in England. The latter were exceedingly effective as centre-pieces for panels, surrounded with the highly-finished ormolu then prevalent. Further, Wedgwood's subjects were popular to some extent because many were drawn from the classics, and taste was gradually proceeding in that direction.

Tapestry was still favoured as a covering for

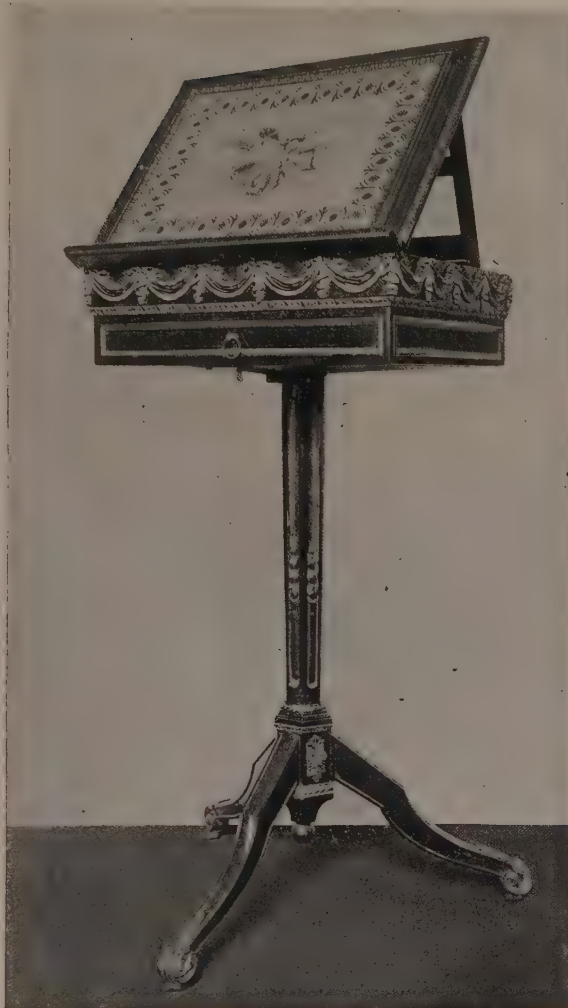
The tapestry is of characteristically Louis XV. design, but they were probably made in the later reign, because of their shape. They are placed upon Louis XVI. frames of good design. Many of the features present here are common to all Louis XVI. decoration—the straight fluted legs, the bottom of each flute relieved with head ornamentation, and the upper portion terminating in large but reticently formed leaves, a relic of Boulle and his school. Again, on that portion where the arm and leg meet, we find a rosette which, with minor differences, is to be seen on *bonheur-du-jours*, commodes and tables. These Boucher designs

were chiefly made at the factories of Beauvais and the Gobelins. The former frequently executed floral subjects and even landscapes with birds and animals, destined for the less expensive suites. Aubusson was engaged upon similar articles, but here the fables of La Fontaine still enjoyed a deal of their old popularity.

This was perhaps the Golden Period of the *ébénistes* and *fondeurs* and *ciseleurs*. A far longer list of great names has been left to us of men who flourished in the reign of Louis XVI. than of any other time. These masters were all inimitable in their way, and their models have become standards which have lasted until now. But they were artists first, and then craftsmen. It

speaks volumes for the sound workmanship of all their pieces that the marquetry upon them is just as good and sound now as ever. There has been neither warpage nor shrinkage, and even the colour of their stainings has stood remarkably well.

The designs in which they carried out their marquetry were frequently elaborate, not only embracing large *paniers* of flowers and foliage—these frequently serving admirably for centre panels or doors to cabinets or *écoinçures*—but also figures, and even landscapes, are occasionally encountered. These latter must have proved exacting in the extreme to execute. They were only attempted by such men as Oeben and Riesener, Lacroix and Petit. Sometimes the sub-division of labour was carried so far that one craftsman designed the *meuble*, another made the panels, whilst a third produced the bronzes.



MUSIC STAND, LOUIS XVI. PERIOD
(VICTORIA AND ALBERT MUSEUM)

When the Louis XVI. style was at its height, the decoration proceeded much upon the same lines as Boulle and Le Brun had journeyed upon. The pieces were akin in shape and in the manner of decorating them, the chief difference being that those of the later time being destined for smaller apartments, were less massive and of more delicate outline. Then as far as regards the marquetry used upon them, a certain similarity will be observed, if not in actual design, at any rate in the principles upon which they were built. The end of the eighteenth century designers would claim no doubt that they had progressed upon the work of Boulle. Certainly their work was more in harmony with the interiors in

which it was destined to be placed, but in actual comparison of decorative merit, they must give way. Boulle and Berain, with their charming arabesques, were, decoratively and artistically considered, much to be preferred to any of the men of the Louis XVI. time. We are not speaking now of their executive abilities—here, if there is anything to choose, Boulle perhaps must give way—but of the actual value of their design. There were some *ébénistes* of this time who thought that, in view of these similarities, the style of Boulle might be resuscitated; hence, for a time, there was quite a Boulle revival. Some of his lighter and smaller models were taken and worked up again. We reproduced in a former article a typical piece from the Wallace collection. The vogue, however, did not last long. Even carefully selected and finely executed as the pieces had been,

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they were too sombre and ponderous for the new style of boudoir or salon. They were exceedingly costly to make, much more so than the average *meuble* of the time, and the public preferred the latter.

The marquetry in which the *ébénistes* of the time reigned supreme was constructed of geometrical patterns, delicately interlaced and carried out in multi-coloured woods. This was not, as many have supposed, confined to flat surfaces. There are quite a number of bureaux existing, with roll tops,

covered with it. Surely here was a test of the *ébéniste's* material and workmanship. But to-day they are quite sound, shewing no signs of warping or starting. In some cases, where they have been submitted to unfair usage, such as undue exposure to sun or the heat of a fire, complications have arisen. Many of those pieces, too, which have been sent to America, have suffered owing to the climate; those, however, preserved in the public and private collections of England and France are still in admirable state.



SECRÉTAIRE BY RIESENER

(WALLACE COLLECTION)



Peint par Calot.

Commenté par Dugas et terminé par Lemercier

Offrande à l'Hymen

IV^e AGE

A Paris chez BONNEVILLE Rue St Jacques, N. 195.

The Story of the Tweed

By the Right Hon. Sir Herbert Maxwell, Bart.

Reviewed

(London: James Nisbet, £5 5s. net.)

FEW indeed are the rivers of Europe that can vie in individual charm or in romantic and historic associations with Scotland's noblest water-course, the Tweed, which has for centuries been the theme of bard, of poet, and of prose writer, and is endeared alike to England and to Scotland as intimately bound up with many of the most thrilling episodes of the long struggle between them. It was in the remote days before the Strathclyde Merlin, the dreaded wizard, whose grave is still shown at Drummelzier, haunted the valley of the Tweed, that the glamour through which everything connected with the beloved river is seen first began to gather; but as time went on, and it became the dividing line between two nations always at daggers drawn, its claim upon the veneration and affection of both grew ever stronger, until at last the final seal was set upon its fame by the latest of the magicians of the North, the great Sir Walter Scott, in whose pages the subtle, indefinable aroma of the past is preserved for all future time.

To undertake to write the life-story of a river

that has already been the theme of so many eloquent pens must have required no little courage, but Sir Herbert Maxwell has brought to bear upon the difficult task the enthusiasm of a true patriot tempered with the reserve of an accomplished scholar, and has succeeded in producing in spite of all rivalry a volume of enthralling interest. With consummate skill he has unravelled the tangled skein in which fact, legend, tradition and fiction have long been interwoven, sifting the real from the unreal, yet withal—and this is perhaps the secret of his power to enchain the attention—giving due weight to the fact that in the magic valley of the Tweed romance has often been a determining factor in the making of history.

Sir Herbert begins his story at the very fountain head, explaining that although the accredited source of the Tweed is the spring known as Tweed's Well, it is really in the little Corse Burn, that receives the outflow of the well, that the river first takes form and being, adding that the burn with the hill above it derived their apparently gruesome name from a cross, now destroyed, which used to



JEDBURGH ABBEY

BY D. Y. CAMERON

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serve as a landmark for miles round, as well as a reminder to travellers of their Redeemer.

It was at the head of the Erricstane Pass, near this cross, that the meeting took place in 1306 between Robert Bruce and his devoted follower, the "good Sir James Douglas," after the former had slain his hated rival, the Red Comyn, in a church at Dumfries, so that the historic memories of the Tweed began at its source. Each little burn, indeed, that serves to increase the volume of the

from their impregnable fortresses. Sir Herbert notes *en passant* that the parish church of Stobo is one of the very few Norman ecclesiastical buildings of Scotland that have escaped destruction, and he tells *in extenso* the chequered story of each great house that has taken any share in the making of history or the weaving of romance. In Ettrick Forest and at Interleithen and Traquair he pauses long, as is fitting, declaring that it is impossible to escape the spell cast upon all this land by Sir



THE EILDON HILLS

BY D. Y. CAMERON

infant stream, has some more or less melancholy association, and all of these are dwelt upon at length by Sir Herbert. At Mossferman Yett, what may be called the ballad district *par excellence* is entered, and long quotations are given from many ballads and lays aptly characterized as floating minstrelsy, the greater number of which are traced to their original sources. At Drummelzier the faithful biographer pauses to evoke the shadowy form of Merlin the wizard, and to discourse on the vexed question of his identity, leading his readers thence into the country where for so many years the turbulent barons had their headquarters, lording it over all comers,

Walter Scott, for, he explains, Interleithen claims to be the original of his St. Ronan's Well, and the closed gates barring the long avenue to Traquair House are flanked by pillars bearing aloft two stone bears, which do duty in the Tullyveolan of *Waverley*. *Apropos* of Ellibank Tower is told the weird legend of "Muckle-mou'ed Meg," whom young Scott of Harden married to save his life, and Ashieshel, the first home on Tweedside of Sir Walter, where the *Lay of the Last Minstrel*, *Marmion*, and the *Lady of the Lake* were written, is eloquently described. The legend is told of the trial of strength between the wizard Michael and the witch of Faleshope, and the neighbourhood in which it is supposed to

The Story of the Tweed

have taken place is peopled once more with the uncanny denizens of elf-land, in whose malevolent influence the country folk firmly believed; the melancholy associations of Philiphaugh, the old name of which means the meadow of the foul hope—where the Star of Montrose set to rise no more—are recalled by the royal Burgh of Selkirk, from which went forth the eighty mighty bowmen, of whom only one returned, receive their full meed of recognition, and many deeply-interesting pages

death, that the interest of this remarkable record culminates, for, says the writer, "it is more closely interwoven with Scottish history than Dryburgh, the sepulchre of more of Scotland's great ones than Jedburgh, and is less marred in its main structure than Kelso." For all that, the succeeding chapters on the districts beyond the Eildon Hills, that were the scene of so many typical episodes in the long war between the Scots and the English and the bitter feuds between rival chieftains, almost



MELROSE

BY D. Y. CAMERON

are devoted to Abbotsford, Melrose and the Eildon Hills, with the lovely glens and valleys that were beloved of Thomas of Ercildoune, surnamed the Rhymer, who shares with the wizards Merlin and Michael Scott the honour of being looked upon as true prophets by their fellow-countrymen. For the much-criticised building of Abbotsford Sir Herbert pleads that the incongruities condemned by Ruskin may well be forgiven, for he urges, had not Scott fixed his affections upon Tweedside, where would have been the charm of all this vale? It is perhaps in the account of Melrose—the Kennaquahair of the "Abbot" and the "Monastery"—with its Abbey unsurpassed in the beauty of

every glen having its own local heroes, are full of enthralling charm. Very noteworthy, too, is the description of Jedburgh, with its recognition of the pathetic patience of the stout burghers, who, after each fresh scene of desolation set to work to rebuild their streets, whilst that on Berwick-on-Tweed makes it possible to understand how the quaint tradition arose that when the Devil showed our Lord all the kingdoms of the world and the glory of them, he kept his thumb on the old fortress city, so greatly did he covet it for his own possession, as the most desirable spot on earth.

But the chief attraction of this handsome volume will be found in the superb plates reproduced in

facsimile from Mr. D. Y. Cameron's drawings. The artist's name should be sufficient guarantee for the quality of the work, for Mr. Cameron has gained for himself a position among the leaders of contemporary art. His noble landscape compositions in oil; his decorative water-colours with their rich, tawny colouring and effective broad sweeps of light and shade; his strong etched work, for the like of which we have to go back to Méryon—all this reveals the mind and hand of the true master. The plates which accompany the *Story of the Tweed* express in the happiest manner not only the picturesque aspect, but also the romantic spirit of that district. There is an almost tragic intensity in the gloomy darkness of the *Flodden* drawing, which is only relieved by a dazzling break of light over the black horizon. *Near Tweedshaws* is a sunset of glowing colour, though printed in monochrome sepia; the fiery ball of the planet is seen disappearing in the dip of the black hills. Even as heraldry has devised a mechanical system to express colour by line, a kind of hieroglyphic convention, so Mr. Cameron suggests the full range of the painter's palette by the quality of his washes.

It is astonishing how easy it is to replace in one's imagination those simple washes of sepia by the rich colours of nature. And how tellingly the depth of space and the grandeur of the scenery are expressed by the proportions of sky and earth.

Even the misdeeds of "Old Q."—the last Duke of Queensberry and Wordsworth's "*Degenerate Douglas; oh, the unworthy Lord!*"—have been turned to advantage by Mr. Cameron in the *Neidpath* drawing, where the barrenness of the hills denuded of their trees helps to increase the sombre, almost tragic dignity of the massive stone walls of the castle. Perhaps the best of all the plates is the *Melrose*, with the noble curve of the river in the centre, and the trees placed, in summary fashion, in the foreground just where they are needed for the decorative balance of the composition. In the *Coldstream* plate it is truly astonishing to observe how a few bold washes can invest with interest a picture void of incident—a mere huge stretch of water divided by a narrow strip of land from the sky which is practically of the same tone value as the water. Every plate, in fact, is of peculiar value as a work of art.



TRAQUAIR HOUSE

BY D. Y. CAMERON

MANUSCRIPT and Autographs—

The Furnishing of Hampton Court in 1699

By Edward F. Strange

THE rarity of contemporary records of the prices paid in the seventeenth and early eighteenth centuries for furniture and upholstery,

or, indeed, of any authentic documents bearing on this subject, has been a source of considerable difficulties to historians of the craft. It is, therefore, with considerable pleasure that I am able to draw attention to some manuscript estimates, fully priced, which have recently come into the possession of the nation; and will henceforth find a permanent resting-place, where they will be carefully preserved and easily accessible to the public.

Some little time ago the Victoria and Albert Museum acquired, by purchase, twelve sheets of paper, on which are set out in a form obviously official, estimates for furnishing various rooms in the

Palace of Hampton Court. The nature of them will be at once understood by the title of the abstract:—

“Great Wardrobe since Mich’mas, 1699. An
“Abstract of the
“Several Estimates
“delivered to y^e L^{ds}.
“Comm^{rs}. of y^e Trea’y
“of the charge of the
“Goods furnished &
“to be furnished for
“His Ma^{ties}. Service
“at Hampton Court.
“Prices ready
“money.”

The total of this abstract is £3,386 5s. 11½d.; and a note is appended to the effect that certain items are not yet estimated; and that, owing to an alteration, the price of others is increased beyond the sum named above.

These estimates are dated, one on the 12th February, 1699, and the rest on various days in December of that year. Several of them are endorsed “Montagu”—the signature of a somewhat notable personage,

*An Estimate of the charge of the
Following particulars for furnishing
of Hampton Court
For present money*

In his Ma^{ties} two Closets

<i>Two large Caskets of Waxed att</i>	<i>140 = = =</i>
<i>70 = each</i>	

In his Ma^{ties} two Bedchambers

<i>Two crimson Velvet Cushions filled with feathers and trimmed with silk fringes</i>	<i>7 = 12 = =</i>
---	-------------------

*For the Groom of the
Bedchamber in each wing*

*A handsome Looking Glass for each
and Stand*

*For the Serv^{ts} to the Gent^l
and Grooms of the Bedchamber
Eight of the Guard & Recolats =*

<i>Five large Blankets</i>	<i>at 20 = = 7 = 10 = =</i>
<i>Five small Blankets</i>	<i>at 20 = = 7 = 10 = =</i>
<i>Five feather Bedstows</i>	<i>at 18 = = 4 = 10 = =</i>
<i>Five pair of Blankets</i>	<i>at 14 = = 5 = 10 = =</i>
<i>Five Under Blankets</i>	<i>at 5 = = 1 = 5 = =</i>
<i>Five Rings</i>	<i>at 16 = = 4 = = =</i>
	<i>29 = = 5 = =</i>

Ralph, afterwards Duke of Montagu; but, at this time, Viscount Monthermer and Earl of Montagu. He figures largely and by no means creditably in the political and social history of his time; but we are concerned with him on the present occasion solely as Master of the Great Wardrobe, in which capacity he had dealt with the documents before us.

it was who built Montagu House, Bloomsbury, wherein, in 1753, was established the British Museum.

His endorsement is therefore a satisfactory proof that we are dealing with estimates actually accepted, wholly or in part, and not with some project never, in fact, carried out. As strengthening

the evidence in support of this view, it may be mentioned that, in addition to tenders for supply of furniture and materials, we have such notes as (on No. 3) the following:—

“For the loane of a Damaske Bed and “Beding Chairs and Cushions Curtains “and all appurtenances to the same. “Also a Camblet Bed and Beding and all “appurtenances to the same—att 4^l per “moneth from October 20th, 1699.”

This, in itself, is sufficient witness to the reality of the transaction.

A list of the rooms dealt with is necessary, in order to consider the extent of the operation. They are as follows, the wording being that of the originals:—

No. 1. One of his Ma^{ties}. closets above staires.

2. To compleat the furniture for the Crimson Velvet Bed Sold to his Ma^{tie}. by the R^t Hon^{ble}. the Earl of Jerzey for his Ma^{ties}. State Bedchamber.

For his Ma^{ties}. Service ... del. to y^e

Office of y^e removeing Wardrobe.

For his Ma^{ties}. Eating room there.

For a waiting room next y^e King's closet.

3. For the Gentlemen and Groomes of his Ma^{ties}. Bedchamber in wayting.

4. For the furnishing the foot Guard roomes.

—Lieutenant Colonels Roome.

—Subalternes Roome.

5. In his Ma^{ties}. two Closets.

In his Ma^{ties}. two Bedchamb^{rs}.

For the Groom of the Bedchamber in close waiting.

For the Serv^{ts}. to the Gent^{mn}. and Groomes of the Bedchamb^r. Capt. of the Guard and Chocolate Maker.

For the Yeomen of the Guard.

To be delivered to the removeing Wardrobe.

Great Wardrobe.
February 12. 1699
An Estimate of the Charge of the
Furniture &c for his Ma^{ties}. Chappell
att Hampton Court

Prices for ready Money

For 40 yardes of Crimson Genoa Velvet
for two Alter clothes or Carpets one large
Cushion a pulpit cloth & desk cloth. att
36^l 4^s 9^d yard — — — — — } 072 = 00 = 00

For 46 yardes of Crimson Genoa damask
for the Furniture & three Cushions for y^e Deans
Seat and fourteen Cushions for the Lords —
Seat att 22^l 4^s 9^d yard — — — — — } 050 = 12 = 00

For 248 0^l 8^s 3^d of Crimson Silk fringes
for both the Furnitures — att 2^l 6^s 8^d oz } 031 = 01 = 10¹/₂

For 16 Crimson in graine Tassells att 4^l 6^s 00 3 = 12 = 00

For the Vpionsters Work & finding fustynn
and downe for the Cushions & Silk Thread,
& Serge lineings to the Carpets, &c and for
other Small Materialls & charges of —
Sending his men to Hampton Court — — — — — } 033 = 12 = 00

For a large Turkey Work Carpet for the
foot of the Alter — — — — — } 030 = 00 = 00

For One Bible large folio in two Volumes
bound richly in Turkey leather, gilt, string
wth garter Ribbon: & fringes wth gold
Carried Over — — — — — } 014 = 00 = 00
214 = 17 = 10¹/₂

This appointment he had secured by purchase from his cousin, the Earl of Sandwich, in 1671, paying no less than £14,000 for it. He lost it on the accession of James II., being succeeded by Lord Preston; but, in 1689, again recovered it as the result of a successful action at law. His many public and private intrigues have no bearing on our subject; but one may perhaps note that he

Furnishing of Hampton Court

No. 6. For his Ma^{ties}. Horse Guards : for 3 Officers roomes.

For the Privy Gentlemen's Roomes.

For the Officer of the Granadeeres room.

7. For furnishing his Ma^{ties}. Apartm^t.

In the drawing roome.

In the privy chamber.

In the next roome.

In the Presence chamb^r.

In the 4 sd. several roomes.

8. For the Gallery.

For his Ma^{ties}. great Bed-chamber and Closet there.

9. For his Ma^{ties}. Chappell.

There are also, as noted above, an abstract, and a memorandum of overcharges.

A perusal of the items in these lists supplies a great deal of valuable information as to the cost both of materials and of utensils and furniture. At the outset it is, of course, necessary to warn the reader that the prices were probably extortionate. Still, allowances can be made; and a comparison of the figures now before us, with those of such inventories as are quoted by Miss Esther Singleton, will enable the student to form a pretty accurate opinion as to what King William III.—a none too generous patron of the arts—ought to have paid. He is provided with a clue in the note of over-charges referred to, which is as follows:—

The best Genoa Damask
vallued in y^e Estimate at
22s. per yard may be overcharged
bought for 18s. per yard £61 16 0
best Indian white damask set down at 15s. pr.
yard, and they may be bought for £6 per
peice, each peice containing 14 yards, wh^{ch} is
near 8s. pr. yard in 468 yards overcharge
is about
the best white damasks that are narrower
may be had for 5s. pr. yard
white silk fringe for window curtains set
down at 2s. an ounce may be had for 1s. 3d.
overcharge in 780 ounces comes to...

Sume overcharged

*The best Genoa Damask vallued in
y^e Estimate at 22^s per yard, may be
bought for 18^s per yard. — overcharged
61: 16: 0:
best Indian white damask
set down at 15^s per yard, &
they may be bought for 6^s per
peice, each peice containing
14 yards, wh^{ch} is near 8^s per yard
in 468 yards overcharge is about 180: 0: 0
the best white damasks that are
narrower may be had for 5^s per yard
white silk fringe for window curtains
set down at 2^s an ounce may
be had for 1^s 3^d overcharge in 780
ounces comes to 33: 1: 0
Sume overcharged £275 01:*

overcharged

£180 0 0

33 1 0

£275 01 0

Considering that Montagu's office was bought at the high price quoted above, for the sake of the profits to be made out of it, one is inclined to surmise that this note may simply have been intended for use as an instrument for extorting the Master of the Wardrobe's share of the plunder. But his addition will not bear examination.

Within the brief space at my disposal I can only indicate roughly the nature of the contents of these estimates. Almost without exception they refer

to furniture or upholstery. But before passing to the consideration of these two classes of work, a passing word is merited by the estimate for the furnishing of "his Ma^{ties}. Chappell." This is dated 12th February, 1699, and amounts to £271 3s. 10½d., the chief items being "40 yardes of Crimson Genoa Velvett" and "46 yardes of Crimson Genoa Damask," as well as 248¾ ounces of "Crimson silk ffrindges;" these three items amounting to £72, £50 12s., and £31 1s. 10½d., respectively. Work and materials came to

£33 12s.; and a rare indication of the cost of books, well bound, at the time, is supplied by the entries:—"For One Bible large folio in two Volumes bound richly in turky leather, gilt, strung wth garter Ribbon: and frindges wth gold... £14"; and "For 3 large Common Prayer bookes for the Alter and twelve small Common Prayer bookes bound richly in turky leather gilt strung and fringed .. £31." A "large Turky Work Carpett" cost £10.

But one of the most interesting of all these documents brings us face to face with work still to be identified, we believe, at the Palace. No. 2, as we have seen, deals with the State Bedchamber, and especially with its famous crimson four-poster bed: bought, it would appear, from the "Earl of Jerzey" (Edward Villiers, who had only resigned the appointment of Knight Marshall of the Household in June, 1699). The bed curtains were of "Crimson broad Taffaty" at 17s. per yard, and required 56 yards of stuff. 50 yards more of the same material went for window curtains, to say nothing of fringes, "cornice-Lathes," and string and tassels. The quilt was of the "best hair and finest flocks covered wth Sattin;" there was a "very larg downe Bed and Bolster, the Bolster covered wth Sattin" as well as two more mattresses and quilts. We also find "Silk Blanket Quilts finely quilted and Silk on both sides," and that the great plumes, etc., at the corners of the bedsteads, cost £105.

It is also interesting to note that a trade term, still in use, was employed in the seventeenth century; as evidenced by the entry "For 10 pair of 10 q^{ter}. Blankets at 28s. pr. pair .. £14."

As regards chairs there are numerous entries. "Cane chairs carv'd of Several Sorts" were tendered for at 10s. each. "Two Elbow Chair frames of Wallnuttree carved fore parts and cross frames" cost only £2 10s. together; but upholstering them with "Crimson rich Genoa Velvet," "tufted and twisted silk fringe," "dyed Lynnen and curled hair to stuff them, wth two Cushions in the Seats and the Elbow's filled wth downe and fring'd"—altogether amounted to over £31 more. Similarly a "handsome carved fire Screene of wallnuttree" cost but £2 5s., but the upholstery (only 2 yards of damask were required) came to £4 6s. 10½d. in addition. One is driven to the conclusion that the furniture maker was but poorly paid in comparison with his fellow-tradesmen. In this same account is a charge of £21 15s. for "87

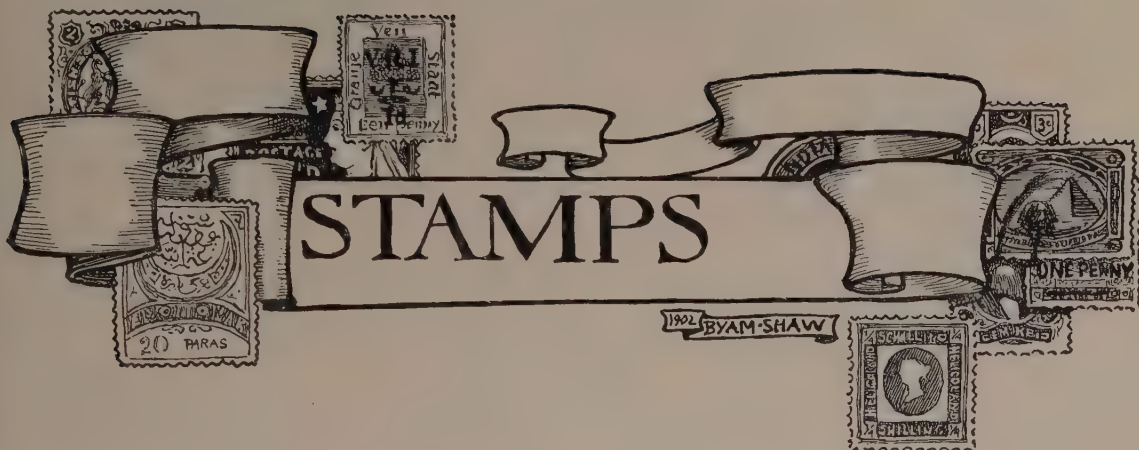
skins of fine gilt leather to hang a room" at 5s., *i.e.*, "a waiting room next the King's Closet."

The custom of keeping the cost of furniture quite separate from that of upholstery was generally followed. "A bedstead and carv'd Tester head-board and Cornices suitable and Curtain Rods to the same" for the Gentlemen and Grooms of the Bedchamber, is taken at £12. "Two Elbow Chairs and 4 back Chair frames" are £5. These chairs also were stuffed with linen and curled hair; and gilt nails, and red damask and silk fringes were used for them. "Two Elbow and 4 back fine cane chairs," in this account, are priced at £3; and "a large looking Glass Table and Stand black Japan'd" at £13. In No. 4 the furniture, etc., of the Lieut.-Colonel's room amounts to £39 14s. His bedstead is described as "hand-some," but costs £2 only. Six cane chairs are provided for £2 3s.; each with a cushion costing 5s. Brass candlesticks are 4s. each, and the quilt of "stain'd Callico," a material supplied also to the Subaltern.

A general order for stores on No. 5 supplies us with the following items:—Brass candlesticks at 10s. per pair; Snuffers and snuff-pans at 14s. per pair; and pewter Basons at 3s. 6d. each. The officers' rooms of the Horse Guards at Hampton Court were furnished with "Turky work Chaires" at 12s. each.

The chief items in Estimate No. 7, endorsed "Rec^d. 22 Xbr. 99. To be Consid'r'd by my Lords" and signed by Montagu—are the chairs of State in the Drawing Room and the Privy Chamber. The Royal Arms and Supporters, embroidered on the back of the Canopy, being put down at £40, and "Two fine larg Glass's Tables and stands at £50 pr. set (or cheaper as his Ma^{tie} shall direct)." In No. 8 we have the cost of "one larg Couch frame richly carved round the back and seat and finely gilt" for £5 10s.; as usual, not inclusive of upholstery.

Perhaps enough has been said, by now, to prove to students of the history of furniture that these documents are worthy of their very serious attention. They throw not a little light on the internal arrangements of Hampton Court; and it is probable that many of the objects referred to in them can now be identified. At all events, it is thoroughly satisfactory to reflect that they will henceforth be preserved carefully, and will be rendered in every way accessible and useful to the public.



Stamp Notes By William S. Lincoln

THE lamented death of the aged King of Denmark has drawn the attention of collectors to the stamps of that country which are now



undergoing so many changes. The old type of the numerals in circle, that we knew so well, are rapidly disappearing.

A new design has now been adopted in addition to the King's Head type, of which we furnished



notes in a previous number; these two designs are now supplanting the older stamps.

The latest production, and evidently an offspring of "l'art nouveau," is perhaps the first postage stamp to succumb to this craze.

The list of values now to hand is remarkable for the strange and erratic manner in which the Danish "powers that be" have intermixed the various designs.

The complete issue to date is:—

1	Ore, yellow, Crown and numeral.
2	„ red „ „
3	„ grey „ „
4	„ blue „ „
5	„ green, King Christian.
10	„ red „ „
15	„ purple, Crown and numeral.
20	„ blue, King Christian.
25	„ brown „ „
50	„ violet „ „
100	„ ochre „ „

They are printed on thinnish wove paper, watermarked a crown, and are perforated 13.

It is remarkable that although the late King Christian IX. succeeded to the throne in 1863, it was not until 1905 that his portrait was shown on the Danish stamps.



At the same time, from Denmark, we have received a curiosity; a new Christmas stamp which may be affixed to a letter although possessing no franking power.

They are on sale at all the head post-offices, and the entire proceeds will be devoted to the various hospitals and charitable institutions of Denmark. The design represents two poor children drinking of the waters of charity, and the inscription is "Jul" (Yule), 1905. The stamp is excellently

printed in red, green, blue, and black, and is on unwatermarked paper, and is perforated 11½.



This is not the first time that Denmark has issued a "charity" stamp of this kind. Last year, one appeared printed in lilac, with a splendid medallioned portrait of the Queen of Denmark in black.

STAMPS OF GIBRALTAR, surcharged "Morocco Agencies," have recently caused quite a flutter in the Philatelic dovecote. The 50 centimos, on single C.A. paper, which has been out of issue for some time, has been considered a rare stamp for a good while, and collectors were not prepared for a further shock from our small post-office at Tangier.

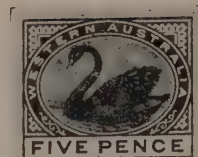


However, the 1 and 2 pesetas have been received on both single and multiple C.A. paper, and as the single watermark had only a very short run and, from all accounts, only a few were printed, a rush for them at once took place. The 1 peseta, single, now sells at 4s. 6d., and the multiple at 1s., and the wise ones seem to think that the single will stand at a much higher figure still in the near future.

We have, therefore, to chronicle :—

- 1 peseta, black and red, single C.A.
- 2 pesetas, black and blue " "
- 1 peseta, black and red, multiple C.A.
- 2 pesetas, black and blue " "

WESTERN AUSTRALIA now presents us with a 5d. value on Victoria paper, watermarked crown and V. This will shortly, presumably, give place to the new watermark crown and A., which is now being prepared for all the federated colonies of Australia,



so collectors will do well to add this stamp to their books as quickly as possible as there is every prospect of a rapid rise in value.

The description of the stamp is :—

5d., olive yellow, watermark V. and Crown ;

and there are two varieties of perforation, Perf. 11 and Perf. 12.

SINGLE C.A. paper in the King's Head is rapidly disappearing and the new King's Head stamps on the multiple paper are succeeding them.

GIBRALTAR, British Somaliland, Grenada, Sierra Leone, and many others are now out. We cannot urge collectors too earnestly to fill up their sets of the single C.A.'s while the prices remain low. The instance of the £1 Southern Nigeria, watermarked single C.A., which has only been out of use a few months, and recently fetched £9, should be a warning to them to hurry up and fill up the blanks in their collections.



ON MULTIPLE C.A. PAPER, we have received the 4 cents British Guiana. The shade of colour used for the blue in the stamp is much deeper than the old shade of the single C.A. paper. It is a much handsomer stamp.

4 cents, lilac and ultramarine, multiple C.A.

Other values are expected from this colony on multiple paper by the next mail.



THE pretty stamps of the Malay Federated States are also joining the ranks of the "Multiples," and the advance guard has been received. We illustrate the 4 cent value, which is just to hand.

4 cents, red and black, multiple C.A.



AZALEAS, LAGO DI COMO, BY ELLA DU CANE
FROM "ITALIAN LAKES," BY RICHARD BAGOT
(A. & C. BLACK)



The "Connoisseur" at the Play:

By H. J. Jennings

IN no respect has the English theatre made more progress than in the accuracy and completeness of detail of its scenic department. Opinions may differ as to the respective merits of the actors of to-day and the actors of the past; there may be room for an honest divergency of view upon the quality of our current dramatic literature; but few will seriously question the magnitude or the utility of the work which the stage has accomplished during recent years in the improved mounting of historical and quasi-historical drama.

In the "good old days" of the British theatre the most absurd anachronisms in scenery and costume were accepted without cavil by critics and public alike. Old prints have made us familiar with Malvolios attired as Spanish grandees, and Macbeths in square-cut coats with lace frills and ruffles. Some of us have seen, within a comparatively recent period, Claude Melnottes in the scarlet tunics of "Tommy Atkins," and Julius Cæsars attired as eighteenth century courtiers. Even where regal robes or suits of armour of sorts were indispensable to the mimic scene, they were generally designed without the least pretence to correctness, and the same velvet and ermine trappings, or the same tinsplate with creaky joints, served with delightful impartiality for stage monarchs and warriors of widely different periods and many various kingdoms.

As recently as thirty or forty years ago the historical drama was supported, so far as the rank and file of a theatre were concerned, by minor actors dressed almost in the same identical fashion for every costume play, which fashion indicated a fine careless contempt for the period of the play's action. The same "property" armour did duty for *Hamlet*, *King John*, *Richard III.*,

Henry VIII., and occasionally for *Coriolanus*, *Cymbeline*, and *Julius Cæsar* as well. I have seen in *Henry V.* the French and English soldiers dressed exactly alike, and there is an authentic story that one of these shilling-a-night warriors, not remembering to which army he belonged, and unable to discover any differences of uniform to guide him, asked the stage manager which he was—a French soldier or an English soldier. The stage manager, equally at a loss to discriminate, bundled the inquisitive "super" on to the stage, and cut the knot of the problem by declaring that he was a "blank fool."

Looking back through the vista of years, one recalls Charles Kean's management at the Princess's, Charles Calvert's at Manchester, and Henry Irving's at the Lyceum; and one must frankly and gratefully recognise the strong steady note of consistency and thoroughness of aim which ran through them all. The intelligent zeal for accuracy of detail exhibited by these actor-managers encouraged a higher standard of public taste, and educated playgoers to require archaeological and architectural correctness in historical productions. The slovenly anachronisms which had previously been perpetrated on the provincial, and in many cases on the London stage, and were tolerated by indifferent audiences, have now become comparatively rare. Such an anomaly as the actor who played Cassio appearing in a tartan kilt, which I once saw at a leading provincial theatre in my youth, would be impossible in the present day. The introduction of modern gas-fittings in a salon of the time of Louis XVI., or of Lee-Metford rifles in a Cromwellian play, would certainly attract the notice and excite the risibility of a present-day audience.

It is no part of my task in this article to discuss

the oft-debated question as to the relative importance of scenery and acting. The complaint sometimes heard that we are, by the appeal to the eye, dwarfing what ought to be the superior appeal, namely, that addressed to the mind and the emotions, is getting to carry less and less weight. The ideal state of affairs would no doubt be a combination of the very best histrionic art with the very best *mise en scene*; but even if the *laudatores temporis acti* profess that they cannot find on the twentieth century stage worthy successors to the giants of the past, still there is no reason why they should want to revert to that primitive condition of things when a bare back-cloth labelled "This is an amphitheatre" forced upon an audience the alternatives of focussing their attention on the art of the actors, or visualising the scene out of their imaginative consciousness.

Personally I attach great importance to the accurate mounting of a play; it has a distinct educational value. It is a lesson in the dress, the architecture, the decoration, the armoury of bygone times, which not only materially assists in the interpretation of the play, but also leaves the spectator with a permanent and correct impression of the civilisation of those more or less remote periods. The more enterprising managers of to-day, following in the footsteps of Sir Henry Irving, employ archæological experts and authorities on historical costume to superintend the details of their scenic settings, the result being that the production of a play like Stephen Phillips's *Nero* becomes not only a serious attempt to delineate character and a presentation of more or less dramatic incidents, but also a series of historical tableaux, each one of which is an object lesson in the social life of Imperial Rome in the first century.

Before dealing with this important production, I may perhaps devote a note or two to the mounting of another play recently acted in London. Criticism in a monthly magazine is apt to be somewhat belated, but in these rapid times of red-hot press judgments, published within a few hours of the fall of the curtain on the first night's performance, more leisurely and deliberate comment may not be without something to compensate for its dilatory and "day after the fair" appearance.

Mr. William Mollison's production of *As You Like It* at the St. James's was, on the whole, carefully considered, refined, and well balanced. Something of the proper "atmosphere"—the idyllic and old-world charm of the exiles'

surroundings—seemed to be occasionally lacking in the forest scenes; but this was not due to spectacular default, rather to the obtrusive conventional mummerly of one or two of the minor characters. One obscure member of the vocal hunting party, with a covetous perception of "footlight" possibilities, kept on sawing the air with his hands, in a sort of manual appeal to the audience, after the mechanical manner of grand opera chorus, and this little blemish, so trivial and probably well-meant in itself, was the fly in the ointment of an otherwise adequately realistic effect. One or two of the actors, whose rôles demanded dignity and impressiveness of manner and a certain sonorous smoothness of elocution, spoke the lines with the plebeian indecision of ordinary people tricked out for the nonce in unfamiliar costumes. Both the period and the scene of action of the play are sufficiently vague to permit of a little elasticity in dressing it, but I fail to see why Orlando in the wrestling scene should have attired himself in a singlet, silk-seated tights, and a very smart buckled belt, the palpable modernity of which suggested a recent visit to Robinson and Cleaver's. With the exceptions noted, the acting was pleasing and satisfactory, and I may perhaps be permitted to go out of my way in order to compliment Mr. Mollison on his Jacques. Even if he laid more emphasis on the humorous side of the character, as distinguished from the melancholic, than was quite in harmony with the Shakespearian ideal, it was nevertheless a scholarly and interesting study, and the "Seven Ages" speech has never been given with greater naturalness or a more judicious artistic restraint.

The production of *Nero* by Mr. Beerbohm Tree at His Majesty's Theatre, is an exceptionally brilliant illustration of the application of antiquarian diligence to stage scenery. Of the play itself (judged from the dramatic point of view) it is impossible to say much. There are one or two incidents in it which faintly stir interest, but for the most part the laboured blank verse scarcely moves one at all; the action is slow and disconnected, and the leading characters are vague, inadequate, and unconvincing. I am tempted to write of *Nero* at His Majesty's, not as dialogue and movement illustrated by scenery, but as scenery annotated by dialogue and such ponderous movement as there is; but the scenic effects are beyond question superb—they are not only superb, they are artistic; they are

The "Connoisseur" at the Play.

not only artistic, they are accurate. Mr. Percy Macquoid, whose antiquarian knowledge is profound, has seen to the correctness of the costumes, and readers of *THE CONNOISSEUR* do not need to be told that he is a distinguished authority on the furniture and dress of all periods. His magnificent work on English Furniture testifies to his vast knowledge and fine power of selection; the assistance he has given to Mr. Tree's spectacle testifies equally to his archæological accuracy and artistic instinct. And in the term scenery must be included the groupings, the poses of the subordinate people, the exquisite mosaic of colours—in short, the "setting" in which the actors move and attitudinize and declaim with a more or less general impression of unreality. Particular reference must be made to the banquetting scene at the close of Act II., which appears to be a faithful reproduction, down to the smallest detail, of a Roman feast; everything being arranged, even to the attitudes of the guests, so as to produce a great, well balanced, harmonious and impressive picture. Remembering Nero's æsthetic tastes and his love of pageantry, it is quite credible that street processions and popular assemblies in his reign were characterised by a gaiety of costume and an opulence of colour such as would not ordinarily be seen in the crowds of great cities. Nero was an apostle of luxury—an artist as well as a debauchee, and his artistic taste ran in the direction of a more or less disordered magnificence, with its inevitable accompaniment of a leaning to

brilliant chromatic effect. On this assumption the beautiful dresses of the play and the glitter and glory of its almost barbaric splendour may, no doubt, be reconciled with historical truth; at all events, if Mr. Percy Macquoid has given his *imprimatur* to the wonderful blendings of colour which distinguish the end of Act II. and the scene of Nero's entry into Rome, it would be temerarious for the ordinary spectator to hazard even a murmur of objection. I am quite prepared to accept with equal respect Mr. Macquoid's authority on the subject of Nero's dress in the third act; but accuracy and suitability are not always identical terms, and if Mr. Tree could only realise how he looks in that amazing dressing gown, I fancy he would be in a bit of a hurry to change it for a costume which, though less accurate, would be also less undignified.

The production should certainly be seen, if only for its splendid mounting. Its literature does not count for much, and will not live; the acting, with the exception of Mrs. Tree's Agrippina, does not call for more than tepid praise; but the mounting brings the Rome of the first century on to the modern stage, and Mr. Tree has given us a series of historical tableaux which, if lacking in dramatic cohesion, are the last word that can be said in the mimic reconstruction of the manners and customs of nearly 1,900 years ago, and an unsurpassed example of what art and taste can do in the decoration of the stage.



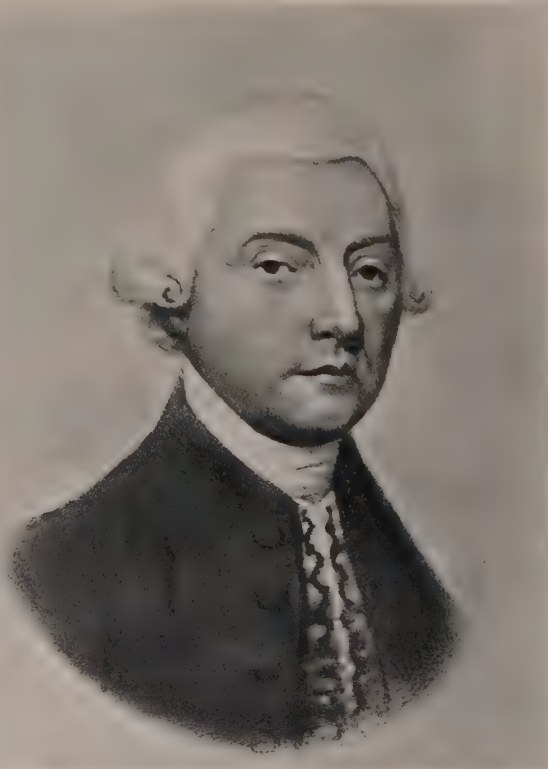
Pottery and Porcelain

Thomas Whieldon, the Staffordshire Potter Part II. Figures and Groups By Frank Freeth, M.A.

IN his figures and groups no less than in his table ware Whieldon proved himself the direct successor to John Astbury. As Astbury had in his turn derived most of his knowledge and methods from the brothers Elers, in whose pot-works he had secured employment whether by fair or foul means, so Whieldon was indebted in the first instance to Astbury for suggesting the lines he was to work upon, and in the pursuit of which he was destined to effect such wonderful improvements. His figures, too, in the same way as his table ware, range themselves under two main divisions, viz., (1) solid agate ware, and (2) mottled cream ware. Of the agate there are but few figures in existence now, and they generally take the form of the homely cat. They were prepared and moulded in the manner I described in my previous article, and call for no special remark. Such pieces are very scarce now, and probably were never made in any great quantities: and I believe the reason of that is that Whieldon succeeded in keeping the secret of the manufacture to himself. They are so effective

that they could hardly have failed to appeal to the taste of the artistic and cultured classes of the day. With the cream ware, however, it is a different tale. As time went on, imitators cropped up on all sides; and as they followed the example of the pioneer Whieldon in attaching no distinctive marks to their productions, we are confronted with a very difficult problem when we attempt to differentiate between his work and theirs in the same field of operations. Consequently, in the case of unmarked specimens

of figures, it is, I think, only by a process of elimination and deduction on certain fixed principles that we can hope to narrow down the wide scope for speculation, and to arrive at any probable conjecture of the truth on the subject. In this investigation, however, we derive no little assistance from the fact that some of the more prominent contemporary figure-makers in a similar line did impress their names on many of their pieces. I allude more especially to the Ralph Woods, who seem to have devoted themselves almost entirely, if not altogether, to this branch



THOMAS WHIELDON

of the industry, and on that account were responsible for the large majority of the figures and groups with the flown colouring of the period now in existence. It is in the highest degree important that we should closely examine such marked pieces, and study their main features and characteristics, so that we may be in a position to recognise the same worker's

hand in pieces that are unmarked; and I feel sure that such study must necessarily result in our assigning the majority of the so-called Whieldon figures to the Wood family. Space prevents me from discussing those characteristics *in extenso* now. They formed the subject of a recent article of mine in another publication, and I shall venture to content myself with stating briefly the conclusion I arrived at. It was this: the general shape of their figures is rounder and fuller, the poses are easy and graceful, while the flown colours used are more restricted in number, are less blended, and have a distinct tone of their own, which a practised eye can readily recognise. As Mr. Hobson writes in his *British Museum Guide*, "throughout this class a characteristic pose may be observed and a peculiar cast of features that might be said to compose the Ralph Wood face." There are eight or nine such figures on view in the British Museum, such

as the *Bagpiper*, *Sportsman*, etc., and they are all now rightly labelled "Ralph Wood." The *Gardener* (No. ii.) that I have illustrated belongs to the same family, but, strange to say, there is not a single figure of any kind in that great representative storehouse which is described as "Whieldon." The fact is so significant that it makes any thoughtful person pause and ask the question whether Whieldon ever really did make any figures. But I am bold enough to imagine

that I discover his handiwork in another kind of figure, which is more angular in shape, tinted with richer and more variegated hues, and is generally clothed in the more typical costume of the period. The kind naturally varies to some extent in the different stages of his career; and these gradual changes I shall endeavour to trace

by reference to actual examples.

To the first period I assign those quaint little figures, which are little more than a development of the Astbury type as exemplified by the *Grenadier* in the British Museum. They have the same yellow heads and red or yellow bases, but are to be distinguished by the tortoiseshell mottling of the clothes and accessories. They mostly represent members of different trades and occupations, the commonest of all, perhaps, being musicians. In the Brighton Museum there is a set of thirteen such figures (No. iii.), some by Whieldon and some by Astbury, entitled by the late Mr. Henry Willett "Nebuchadnezzar's Band."

It would be more correct to say twelve, because the bagpiper on a pedestal in the centre of the illustration is undoubtedly of the Ralph Wood, and not of the Whieldon type. I have purposely included it among the others so that the reader may be able to note the difference that I have tried to

describe. In the same museum—which, by the way, is exceptionally strong in Whieldon figures—there are three busts of a more ambitious nature, which show the same characteristics in a more striking light, although the red Astbury base has already been abandoned. They represent Maria Theresa of Austria and her husband Francis I., Emperor of Germany, and William Duke of Cumberland. Reference to the historical events in which these important personages played a prominent part



NO. II.—"THE GARDENER," A TYPICAL RALPH WOOD FIGURE, COMMONLY CALLED WHIELDON



NO. III.—“NEBUCHADNEZZAR'S BAND,” A GROUP OF ASTBURY AND WHIELDON FIGURES, WITH A RALPH WOOD FIGURE IN THE CENTRE

enables us to determine pretty accurately the date of their manufacture; and the date so arrived at is precisely such as would have been expected from the general features of the busts themselves. Maria Theresa and her husband loomed large in the eyes of this country at the beginning of the War of the Austrian Succession (1742-8), into which England was dragged by the impetuosity of a chivalrous people, who regarded the Austrian Princess as the victim of ill-usage, and insisted on her being supported at all costs in her claim to the throne. If we put the date of the figures then at 1743 or 1744, *i.e.*, about three or four years after Whieldon had begun business on his own account, we shall not be far wrong. If any corroboration of this conclusion were needed, we have it in the third bust. That of the Duke of Cumberland must surely have been produced when he was at the height of his popularity after his victory in the Battle of Culloden Moor in 1746. Now if these dates be, as I have no doubt, approximately correct, all these busts were made before Whieldon's work had begun to be imitated, or, at any rate, imitated to any extent. Now the internal evidence supports the external. There is a close resemblance between all three pieces, which, I may remark, were illustrated in connection with my article in the June, 1905, number of *THE CONNOISSEUR*. They all have cream-coloured heads with beaded eyes, but that of the Duke seems to bear signs of being the last of the three made, as one would expect. His hair and whiskers are touched with tortoiseshell colouring.

It is true it is a very slight addition, but the difference between the date of its manufacture and that of the other two is at the most two or three years, so that it would be unreasonable to look for any drastic change.

The next period, in my opinion, embraces

those quaint and often elaborate groups of lovers made from models similar to those used for salt-glaze. These pieces frequently become much crazed in the firing. Such is the case with the representative specimen I have illustrated (No. iv.) showing two lovers in an overgrown bower. The glaze and colouring are quite of the best, but the effect is of course much marred by the twisting the figures and bower have undergone under the excessive heat. The fact which I referred to above, that these groups are found glazed with salt as well as lead, increases the inherent probability that they proceeded from Whieldon's works, for we know that he was an extensive manufacturer of salt-glaze; it also encourages us



NO. IV.—WHIELDON GROUP OF “LOVERS IN A BOWER”

in attributing to him other figures and groups that appear with both kinds of glaze. Although of the same class, they betray signs of a later date, when the Astbury influence was more and more on the wane, though it still remained visible in the fine equestrian figures, which in their modelling retained the main characteristics of the earlier potter's work. Among such may be enumerated the fine statuettes of an *Actor* and *Actress* in Turkish costume, probably made from a model used at Bow in the first instance, the figure of a bird perched on the stump of a tree, and the group of sheep and lamb resting on a flowered base.

The next period I take to be that in which Whieldon drew largely from foreign, and especially Eastern, models; for, original and inventive as he was in the use of his colours and glazes, it is plain that he was content to borrow from other sources the shapes and forms upon which he displayed them. Reference to one classical subject will suffice, namely, the figure of a boy extracting a thorn from his foot, which is a rough copy of the statue in the Capitoline Museum. As to the Oriental influence, we have already noticed that Whieldon decorated his table ware with Chinese figures and designs. In the same way some of his most striking and elaborate figures are Chinese in everything except the treatment. In the Schreiber Collection at the Victoria and Albert Museum there is an imposing figure of Lao Tsze, the Chinese god of longevity. Emblems of longevity often appear on pieces of Chinese porcelain, which were given as presents; and it was a pretty idea on the part of the giver to express his or her wishes for a long life to the receiver. It was an idea, too, that would appeal with much greater force to the Eastern than the



NO. V.—WHIELDON FIGURE OF THE CHINESE "DOG OF FO"

Western mind, for his religion holds out to the Chinaman but little hope of any future existence after this life. Another fine figure is that of the Chinese "Dog of Fo" (often wrongly described as a Kylin), which in its English form, as is shown by the illustration (No. v.) here presented by the kind permission of its owner, has all the appearance of a curious combination between a dog and a lion; but such an air of distinction is lent by the exquisite tinting and glaze, that any incongruity of shape may readily be forgiven. One more animal figure invites attention. It is that of a buffalo with the ordinary tortoise-shell colouring, with a black man in Oriental

dress seated on its back. There is a pair of such buffaloes in the Schreiber collection.

I have pointed out the kind of figure and group that, I believe, Whieldon himself did make, but it must not be for a moment assumed that all the examples of this kind that one meets with proceeded from his factory; for by far the great majority of them are later and poor copies of his original work produced by his numerous imitators. There now remains a large residue of uncertain pieces of good quality, some of which seem to combine the characteristics of Whieldon and the Ralph Woods. Although Whieldon may have been responsible for some of them, I think in all probability most of them were the work of some potter that we know nothing about. Such is the figure of the youth illustrated (No. vi.), which is generally described as Whieldon, but sometimes as Ralph Wood. On the other hand, one may be perfectly sure that Whieldon never had anything to do with most of the figures which usually come within the comprehensive term "Whieldon ware." I am frequently having

offered me small mis-shapen figures and groups with dabs of brown, green and other colours, as being "Whieldon." It is a positive insult to the memory of that great potter to associate his name with such rubbish at all. The makers of it were a long way after him both in point of time and merit. Indeed, it is a mystery to me how anyone with any sense of taste or idea of art can venture to assign such an honoured appellation to such pieces, for they betray inferior workmanship from whatever point of view you may look at them. In like manner I often hear certain Toby Fillpot jugs spoken of as "Whieldon"; and yet I can find no trustworthy evidence that any Toby jug was ever made before 1780, the year in which Whieldon retired altogether from active business. Interesting though they are as showing a phase of homely life in England at a certain epoch, they seem to me quite below the dignity of Whieldon's proper art; and I cannot bring myself to believe that he was ever responsible for the manufacture of any such jug. Those that are profusely splashed with flown colours have neither the right glaze nor the right tints. A few of the best have the appearance of being the work of Ralph Wood the elder; but as he died in 1772, I think they must be attributed to the younger member of the family of that name, who followed his trade up to the time of his death in 1797, and appears to have used the same mark as his predecessor of the same name. Not seldom one comes across a Toby jug marked with a W. This letter is found on one in my collection, the model being that of a sailor sitting on a chest. The predominant colouring is, as is natural with the subject, plain blue, and is not such as was used by Whieldon at all. It is plain, therefore,

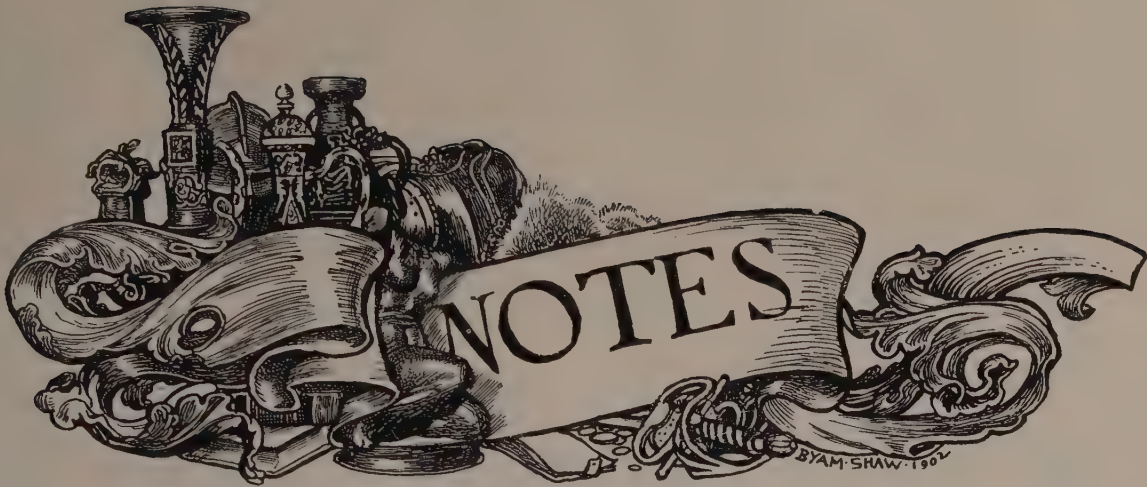
that the W does not denote Whieldon. It might possibly stand for Wood, although Ralph the younger is not known to have used the mark. Again, it is not likely to designate "Walton," a Staffordshire potter of a later date, whose name is actually found in full on the standing Toby known as *The Old English Gentleman*, because the colouring used by Walton was not flown at all, but of the nature usually associated with the commoner class of Staffordshire figure.

In this connection I may just allude to a fiction that has been too long prevalent and ought to be exploded once and for all, namely, that those figures which are hollow and unglazed inside were made by Whieldon. It is true that such figures are nearly always good ones, but the hollow unglazed inside is not the peculiarity of any one potter of the period. The Woods, for example, nearly always left their figures in that condition when they did not mount them on pedestals, so that there is no reasonable ground for any such conclusion.

I have endeavoured in the short space accorded to me to elucidate the part actually played by Thomas Whieldon in the development of the potter's art in England. If I have succeeded at all, though imperfectly, in sifting the true from the false by a process of deduction and elimination, and have managed to clear away some of the fallacious notions hitherto entertained with regard to him and his work, a step has been taken in the right direction. There is much that is obscure and difficult still left for others to investigate; and I shall look forward with confidence to more and purer light being thrown—and thrown at no distant date—on a subject that is pre-eminently interesting to all lovers of "Old English Pottery."



NO. VI.—A WHIELDON-LIKE
FIGURE OF UNCERTAIN ORIGIN

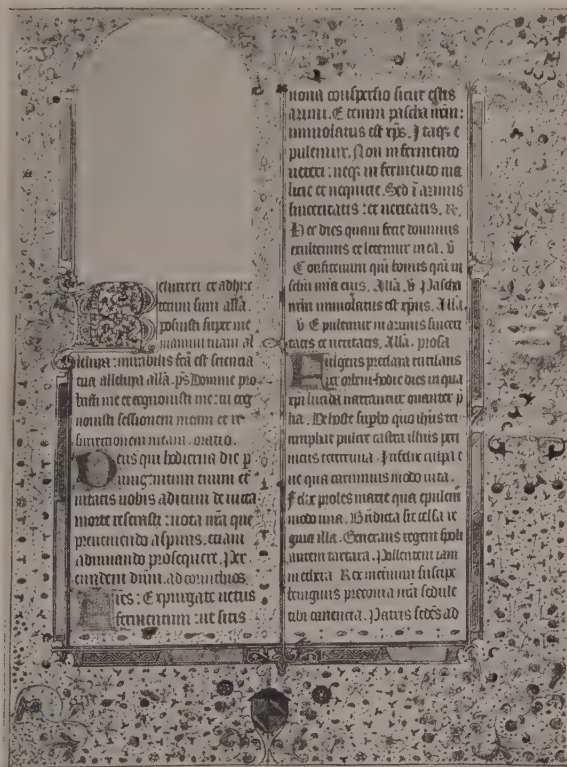


AMONG the large collection of odd leaves and cuttings from illuminated MSS. in the National Art Library, South Kensington, is a single sheet, $14\frac{1}{2}$ by $10\frac{1}{2}$ inches in dimensions, which must once have formed part of one of the finest missals made in France during the 15th century. As shown in our illustration, the miniature has been abstracted (before it was acquired by the Library, of course); but otherwise the page is perfect, except for a slight rubbing. The decoration consists of characteristic "ivy" and scrolls, interspersed with foliage, flowers and fruit; among which the pink, cornflower, forget-me-not, rose, violet, columbine and strawberry are easily to be identified. As a work of art alone this fragment is valuable; but it has an importance, beyond that of its workmanship, as a historical document. For it bears the arms and motto of that Cardinal Jean Rolin, whose portrait

A Lost Missal

appears in the beautiful "Nativity," belonging to the *Evêché* of Autun, and exhibited at Paris in 1904. Jean Rolin died in 1483, at the age of 75 years. He had been made Bishop of Autun in 1436, but became Cardinal in 1448, within a year or two of which latter date the leaf before us must have been written. Now Cardinal Rolin is known to have given to his church at Autun "a

"very beautiful missal, in vellum, for the service of the High Altar, and also to have caused to be prepared, at his own expense, all the other books needed for the choir, with magnificent miniatures." Several of these are still at Autun, but perhaps the finest is in the City Library of Lyons, and is known as the "Autun Missal." The South Kensington fragment (the text of which begins with the Introit for Easter Day) does not appear ever to have belonged to the latter. For one thing, M. Léon Galle's description thereof makes no note of so



PAGE OF FIFTEENTH CENTURY MISSAL

important a defect; for another, this leaf is of altogether better workmanship, and earlier in date. The interior borders of the Autun MS. are clumsily arranged, and play no part in the general composition; while the exterior ornament is unintelligently distributed (comparatively speaking) and overloaded with heavy details. On its merits, one would have no hesitation in suggesting that the piece at South Kensington was from the first missal given by Rolin for the High Altar—perhaps to commemorate his accession to the Cardinalate. How it came into that collection no one will ever know, beyond the fact that it was bought from a dealer, in the ordinary course of business, some thirty years ago. It may be that we have here one of the spoils of the Libri depredations. But the essential thing is to find out where are other fragments, and so to try and re-constitute a splendid piece of craftsmanship which has a more than usually definite place in the history of Northern France. Possibly some of the acute and learned *archivistes* of that country can help in the task.

—E. F. S.

THE Stoneware Pitcher, of which the accompanying photograph gives a good idea, was found in pulling down an old house in Bristol in 1876. It is 13 inches high, with a diameter in the largest part of 8 inches. It is covered with a light green glaze, the base beneath the lowest ring being slightly scored with diagonal crossings. The handle is deeply scored to look like basket work. The peculiar ornamentation of stems with a stiff leaf foliage is characteristic of the treatment in thirteenth century architecture, and the late Sir

Stoneware
Pitcher



STONEWARE PITCHER

Augustus Franks confirmed the writer in assigning this date to it, though he pointed out that in rude pottery forms often survive a long time. He considered the decoration, as far as he knew, unique.

The pitcher is in the collection of Mr. R. H. Warren (F.S.A.), Clifton.

ON the 31st March, 1764, James Watson, the engraver, published the following advertisement:—

This Day is Published,

Price 5s.
An
Eighteenth And sold
Century by the
Piracy Printers
of London and Westminster.

A Metztinto Print, done by Mr. WATSON, from an original Portrait of JOHN WILKES, Esq.; painted by Mr. PINE.

NOTE.—The Proprietor of the above Print having been informed that a pirated Copy of the said Print has been made, and the Plate offered to Sale to certain Print-sellers, gives this timely and publick Notice, that whoever shall publish, sell, or in any Manner dispose of any impression of the said pirated Plate,

or of any other Plate copied from the above Print, without the Consent of the Proprietor, will certainly be prosecuted on the Statute made and provided to secure the Property to the Inventor.

The print against which the public was thus warned fully deserved all the bad things that were advertised of it. It was one of the latest works of Richard Purcell, a fairly competent engraver, who, however, had fallen into the clutches of Sayer, a well-known dealer in piracies. For Sayer, Purcell executed copies of several other plates; sometimes, as pointed out by Mr. Alfred Whitman, using the signatures of Charles, or Philip, Corbutt, and at others publishing his frauds anonymously. In this case he had the

Notes

unusual impertinence to sign the print *Purcell nec non fecit*. It is dated 1764, but without a publisher's name, and it aimed a hard blow at poor Watson's livelihood, by bearing the price graven upon it—two shillings only. This piece of candour is probably the reason for the appearance of the print now before us in the list of Purcell's works attached to the imperfect notice of that artist in *Bryan's Dictionary*.

There is little to be said for the artistic merit of Purcell's copy. By itself, it has plenty of

with the right side of the bust. In the copy also, more of the oval is cut away than in the original; the lettering on the envelope does not correspond in the two prints; and the same is to be said of the label on the back of the book.

Both engravings were, as said above, published in 1764, when Wilkes was in the throes of his first contest with the House of Commons. Number forty-five of the "North Briton" had been ordered to be burnt by the common hangman in the November preceding, and he himself was for the time in exile in



plausibility; though the loss of drawing has given Wilkes a weak mouth and general air of good-natured foolishness, quite different to the sharp and resolute yet refined face depicted by Watson. In most respects the superficial resemblances are quite close enough to deceive the average collector, who would be content with Purcell's name, and possibly not aware of Watson's print; so that it seems worth while to point out other variations. The most important of these is in the treatment of the bust of Hampden, the inscription thereon being, in the copy, altogether to the left of the lowest part of the relief, while in the original it is lower down and reaches nearly to a point in line

Paris; but he was already famous, and the demand for his portrait must have been very considerable.

Another engraver who competed to supply the demand was "John Miller, Engraver, of Maiden Lane, Covent Garden," who advertised at 2s. 6d. a print, *A Real Portrait of John Wilkes, Esq., Member of Parliament for Aylesbury, Bucks.*

I am able, by the courtesy of the authorities of the British Museum, to reproduce these prints side by side. They furnish an interesting note to the history of mezzotint engraving in the eighteenth century, and the opportunity of comparing them, with a knowledge of the facts, may be of service to collectors.—E. F. S.

IN the number of THE CONNOISSEUR for Oct., 1905 (pp. 85 and 86) are photographs of the Mace Ludlow from High Wycombe, and which Mace, it appears from the letterpress, is dated 1694.

One of the Maces belonging to the Corporation of Ludlow, Shropshire, is so similar in appearance to this one that we are prompted to send a photograph of the latter for comparison.

On searching the town records to discover the history of the Corporation insignia, the first entry we find is under date the 9th of November, 1594, but this entry is more in the nature of an inventory than a record of the presentation or acquisition of the articles; evidently the articles had been acquired anterior to that time.

This entry mentions nothing about Maces, but in 1639 there is a long minute from which we learn the "*dowble bell silver salt*" and the "*dowble bell silver pcell guill salt*" "*want their covers and bases which have been employed upon the Town Mases*"; this is the first reference to Maces in the Records.

In 1652 we find there are three Maces, and in 1660 there are six; in 1685 two more Maces were purchased by subscription, and these Maces were presented by Mr. Mayor (in the reign of James II. the High Bailiff was called Mayor) with the other Maces, the keys of the gates of the Town, and fifty guineas to His Majesty King James II., when His Majesty arrived at Ludlow on his progress through the country in 1687.

The Mace (the photograph of which is sent) has inscribed on it "*D. D. Johannis Salwey Unus Ex Aldermanis villæ de Ludlowe 1692*," and has the initials R.C. The Minute Book for September 24, 1690, says, "*it was ordered that the xxijl of Mr. Salwey's money riem in Mr. Low Bayliffe's hands be pd towards the new Mace*." The top of this Mace could be converted into a drinking cup by unscrewing it and plugging the consequent hole at the bottom.



THE LUDLOW MACE

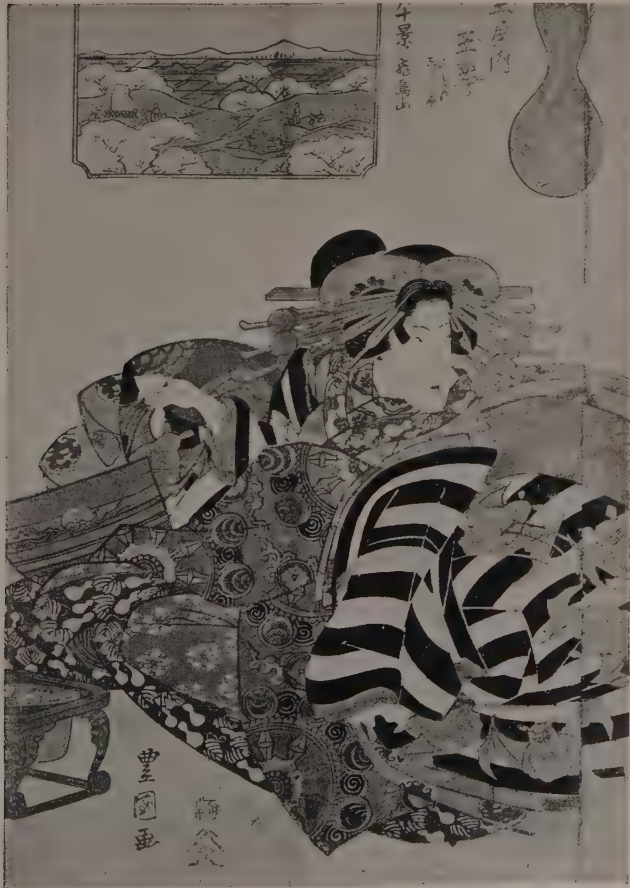
BUCKS lace, or "Bucks pillow point" as the fine work is usually called, dates back as far as the sixteenth century, and was introduced into England by the Flemish refugees. In appearance it is much like the lovely specimens one sees of old "Lille" work both in design and stitch, but with a difference in the net. In the Bucks work two, and sometimes three, twists are made, but in "Lille" only one. Unfortunately, this interesting industry was in danger of becoming a lost art till some few years ago a number of ladies took up the cause and formed a society called the "North Bucks Lace Association," their aim being to revive this lovely work, and it is very gratifying to find that now quite a large quantity is produced. The finest work is done by the old workers, the younger ones preferring to make the heavier kinds usually

known as "Bedford" lace, which in reality is a reproduction of the Maltese thread work. The great fault of our English lace workers is that they do not move with the times in producing up-to-date shapes, preferring to keep to the same parchments and patterns that their grandmothers did, and which are not at all suitable for present-day fashions. Queen Katherine of Aragon is credited with the development of this most fascinating art, she was a great lover of lace as well as being an expert worker. In some districts "Katherine" day is still observed as a holiday. The accompanying photo is of a fine old piece of Bucks about one hundred and twenty years old, and must have required some two hundred bobbins to produce, and in some of the more elaborate designs as many as four hundred bobbins were required on the pillow at one time.



A FINE SPECIMEN OF OLD BUCKS LACE

COLLECTORS of Japanese colour-prints should be interested in a case which has just been arranged in the Leighton Fresco Gallery, at the Victoria and Albert



A TEA-HOUSE BEAUTY

BY GOSOTEI TOYOKUNI

Museum. It contains the original key-blocks of two colour-prints: one by Gosotei Toyokuni (adopted son of Toyokuni I.), who died in 1835 at the age of fifty-nine. The other is by a lesser known artist, Fusatane, somewhat later in date. They have been lent to the Museum by Mr. W. Crewdson, one of the Hon. Secretaries of the Japan Society, who found them in San Francisco; and added value is given to the discovery by the fact that the Library Collection contains copies of the prints, one of which is here reproduced.

Each of the subjects represents a famous beauty of the tea-houses; in the case of that by Toyokuni, accompanied by a pretty little landscape.

The latter is one of a series of ten single sheets; the Fusatane, one panel of a three-sheet arrangement. Both are also cut on the reverse, one as a colour-block only, the other with an unsigned representation of the *Story of the Forty-seven Rōnin*. Both, also, were originally made for the same publisher, Yamajū; but his name has been cut from the Fusatane block, and a new title also inlaid with wonderful dexterity. Opportunities of seeing blocks made for the broadsheet colour-prints are very rare, though the Museum has for some time possessed examples of those used for *suri-mono* and book-illustration. Those of our artists who are paying attention to this method of chromoxylography may especially be invited to study the extraordinarily bold and direct cutting of the wood.

We reproduce a few interesting relics in the possession of the Worshipful Company of Joiners :—

THE history of the Master's Chair is best told by the minutes of the Company :—
1 Oct 1754 W^m.

Smith (Master) W^m. Methold Up Warden Nich^s. Tomkins Reuter W^m. "Ordered that a proper Handsome Masters Chair and a set of new window curtains for the Court Parlour be provided under the direction of the present Master."

"6 May 1755 Read and passed a bill of Mr. Edward Newman for a large Mahogany Carved chair for the Court Parlour amounting to £27 6 0."

"5 August 1760 Read and passed Mr. J. Brown's bill for a Crimson Morine Squabb for the Masters Chair 16/-s."

5 Nov 1793 John Willis for repairing the Masters Chair £5 10 0.

12 Dec 1799 Of the property belonging to the Company not to be sold mention is made of the "Masters Covered Chair."

1 April 1800 The Court met for the last time in Joiners Hall.

6 Feb^y. 1827 "That the Chair belonging to the Joiners Company now in the possession of Sam^l Lovegrove be delivered



THE MASTER'S CHAIR



THE WILSON CUP

up to the Clerk for safe keeping."

2 Oct. 1827 "The Master (W^m. Smith) represented that the carved chair belonging to the Company and which for many years had been in the possession of Mr. Sam^l Lovegrove Horn Tavern Doctors Commons had been sent to the Master and that the same would be taken care of him for the Company."

2 June 1829 "Resolved that the Companys Chair be brought to this Court at the next meeting."

Feb^y. 1852 "Schedule of things belonging to the Joiners Company and being at the Guildhall London."

"The ancient chair in the possession of the Clerk."

A silver plate at the back of the chair gives its further history: "This chair the property of the Worshipful Company of Joiners is placed in the temporary care of the Committee in relation to the City of London Freemen Orphan School 1868.

John Holt Esq Master S Gardiner Esq J E Ponder Esq Wardens."

The retiring Master, Harry Butler, Esq., has caused the following inscription to be placed upon the plate :—

"This chair was carved in 1754 by Edward Newman Liveryman 1720 Court of Assistants 1738 Master 1749."

Of the various occupants of the Chair mention should be made of Launcelot Dowbiggin Architect of Islington Church, Master 1756 John Wilkes 1770 D^r Tho^s Wilson Canon of Westminster 1771 Rich^d Clark Ald 1811 H^y Carrington Bowles 1818.

In the year 1755 Twenty freemen took up their Livery Fifty-four were admitted to the freedom and more important one hundred and ten apprentices were presented to the Master.

THE BEADLE'S STAFF.

The only record to be found is the following :—

"Wardens Accounts
1656-7 Payd for a new
staffe for the Beadle
£2 1 9."

THE WILSON CUP.

No record of this being presented appears in any of the minute books of the Company, and the only account to be found is the following, *The Gentleman's Magazine*, 1772 :—

"June Tuesday 2 Was held the anniversary meeting of the Joiners Company at their hall in Thames street when after an entertainment being given to the Court of Assistants and about fourscore ladies &c the Rev D^r Wilson being Master of the Company presented them with a large silver cup and cover with his arms neatly engraved thereon and the arms of the company with the motto of 'Join Loyalty with Liberty' to be used at all future meetings."

IN connection with the Seventh International Congress of Architects, to be held in the Grafton Galleries, London, in July next, there will be a chronological exhibition of English architecture, from the Norman Conquest to the death of Sir Charles Barry in 1860. In addition there will be shown a collection of oil paintings and water-colour drawings by known painters, which treat of architectural subjects. Many of these are scattered throughout the country in private collections. It is hoped that all those who know the whereabouts in private collections of any such paintings

or drawings, will communicate with the Secretary of the Executive Committee, the Royal Institute of British Architects, 9, Conduit Street, London. Such an exhibition of purely British work should be made as representative as possible, in view of the forthcoming visit of our foreign confrères.

FROM the Fine Arts Publishing Company, in Charing Cross Road, we have received a series of engravings by "Mezzogravure"—a name wisely

chosen to replace the "Rembrandt Intaglio Process" of yore—which should receive the serious attention of all who appreciate the great achievements of modern British art. There can be no doubt that the results of this method exceed in richness and beauty all that has hitherto been achieved by modern processes, and are the nearest approach to the beauty of tone and velvety softness of mezzotint, whilst they retain their character as absolute facsimile reproductions to far greater extent than can ever be expected from the mezzotinter's more or less free interpretations. Published at a comparatively low price, these "Burlington Proofs" are eminently suitable for framing and for decorating the walls of hall



THE BEADLE'S STAFF

and room. Among the subjects chosen for this series are a number of exquisite portraits by the English eighteenth century masters, though the majority are taken from among the works of modern artists. That Whistler, Burne-Jones, Rossetti, Millais, and Watts should figure in the selection, is only what might have been expected; but it is gratifying to find among these plates a few reproductions of less hackneyed works by such modern masters as Greiffenhagen and Furse. On the other hand, it is regrettable that in a few instances pictures of ephemeral notoriety have been admitted into the company of the august. However, he will, indeed, be hard to please who cannot find among these prints a number of things to his taste.

IN France, Germany and America, as well as in her native land, the name of Kate Greenaway is a household

"Kate Greenaway"
By M. H. Spielmann
and G. S. Layard
[London: Adam and
Charles Black,
20s. net.]

word. No other modern artist has won such universal love as well as admiration. Kate Greenaway will not be remembered as a great painter, but she was a pioneer, a discoverer, a creator. With womanly winsomeness she made herself a queen in a little kingdom of her own, a kingdom like the island-valley, Avilion, "deep-meadowed, happy, fair with orchard lawns," a land of flowers and gardens, of snug red-brick houses with dormer windows, peopled with charming children clad in long high-waisted gowns, muffs, pelisses and sun-bonnets. In all her work there is a sweet reasonableness, an atmosphere of old-world peace and simple piety that recalls Isaak Walton's *Compleat Angler*, and "sweet sheets that smell of lavender." The curtains and frocks of dainty chintz and dimity, the gardens green as green can be, the little lads and lasses "with rosy cheeks and flaxen curls," tumbling, toddling, dancing, singing—all make for happiness, all are "for the best in the best of all possible worlds."

It is surprising that though Kate Greenaway lived through the period that saw the rise of the *Illustrated Interview* and of the *Celebrity at Home*, so little should have been known of her personality and the facts of her career. Always gentle and retiring, she shrank from publicity, living a quiet uneventful life, happy in her work and in her friends. She dreaded the attention of interviewers, and to a distinguished German critic, who sought to make some record of her work, she wrote: "You must wait till I am dead; till then I wish to live my life privately—like an English gentlewoman." Small wonder that English and continental journalism made all manner of mistakes, at one time divulging the fact that she was in reality Mrs. Randolph Caldecott, at another time publishing her portrait as a Dutchman with a fierce black moustache, and again asserting that her name was taken from her birthplace in the Grüne Weg at Düsseldorf. It remained for M. Arsène Alexandre, with all the poetry and politeness of his race, to voice the final suspicion that Kate Greenaway must really have been "an angel who would now and then visit this green earth only to leave a new picture-book for the children, and then fly away."

At last, however, the whole story of the artist and her work has been published in a delightful book by Mr. M. H. Spielmann and Mr. G. S. Layard. The authors, no doubt, found inspiration in the charm of their subject, and their biography is bright and full of interest from beginning to end. It is but fair to add that, while they have written with warm sympathy and enthusiasm, they have not fallen into the biographer's common fault of forgetting the province of criticism, and of viewing his subject as a brilliant genius without weakness or flaw.

For the story of Kate Greenaway's childhood the authors of this record have relied on some autobiographical notes, written by her a few years before she

died, forming a simple story full of delightful details of her early recollections and sensations. One noteworthy point is her capacity of keen observation, particularly of colour. Even after fifty years she well remembered being dressed in a dark-red frock, a little grey cloth jacket, and a grey squirrel muff, while her sister, Fanny, was resplendent in a "dark-red pelisse, with a drab plush bonnet, trimmed with chenille and red strings." Her student days at South Kensington, her early struggles as a designer of Christmas cards, her association with Edmund Evans, the history of her illustrated books and almanacs, her career as a painter, all have formed the subjects of careful research and accurate record. It has been wisely taken for granted that her book illustrations are well known, and the colour plates have been devoted to her finished work in water-colour. But though she painted portraits and landscapes, her heart was in the dainty drawings that illustrated her books. She writes to Ruskin: "I prefer the little girls and boys that live in that nice land, that come as you call them, fair or dark, in green ribbons or blue. I like making cowslip fields grow and apple trees bloom at a moment's notice. That is what it is, you see, to have gone through life with an enchanted land ever beside you—yet how much it has been!"

The letter just quoted is but one of the scores she wrote to Ruskin. Her intimate friendship with him coloured her whole life for its last twenty years, and naturally forms an important feature of the book. When the great critic first saw the original drawings for *Under the Window* he "exhausted the splendour of his vocabulary in praise of their unaffected beauty, their sweetness and naiveté, their delicacy of sentiment, subtlety of humour, and their exquisiteness of technique." In 1880 he began a constant correspondence with the artist, though it was not till nearly three years later that he made her personal acquaintance. He was an ardent admirer of Kate Greenaway, and his letters gave a healthy and educative stimulus to her work. He remained the critic throughout, at one time wildly enthusiastic—"Your little Christmas card to my mind is a greater thing than Raphael's *St. Cecilia*"; but at other times hectoring and dogmatizing (at one time he would have had her become a designer for stained-glass windows!), administering much honey along with copious draughts of gall. Again and again, he harps on the necessity for more study of the human figure. "You should go to some watering place, in August, with fine sands, and draw no end of bare feet, and—what else the graces unveil in the train of the Sea Goddess," or "What *you* have first to do is to learn to draw ankles and feet, because you are one of the instances the enemy have of the necessity of the nude." Kate Greenaway's letters to him are simple, like herself, full of her hopes, fears and ambitions, her likes and dislikes, her love of her garden and her dog Rover, her humble opinions of men and books and pictures. Her naïf and artless talk is in striking contrast to the mighty-mouthed style of her mentor; and it is pleasing to find that she remains unaffected to the end, writing such notes as this (sent



THE ELF KING
BY KATE GREENAWAY

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TABLE OF ILLUSTRATIONS

1. NEAR TWEEDSHAWS
2. TWEEDSMUIR
3. NEIDPATH
4. TRAQUAIR HOUSE
5. OAKWOOD TOWER
6. ST. MARY'S LOCH
7. NEWARK
8. MELROSE
9. EILDON HILLS
10. DRYBURGH
11. KELSO
12. VALE OF MANOR
13. TWEED AT NEWSTEAD
14. JEDBURGH ABBEY
15. COLDSTREAM
16. FLODDEN
17. NORHAM
18. TWEED ABOVE BERWICK
19. BERWICK-ON-TWEED
20. TWEED'S MOUTH

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FIRST NOTICES

The Editor of 'The Bookman' writes: 'The most magnificent of Christmas volumes this year is undoubtedly "The Story of the Tweed. . . . The "lively and much loved river," as Dr. John Brown called it, has been most admirably sketched by author and artist. Sir Herbert Maxwell has a complete knowledge of his subject, and writes fluently and agreeably. . . . Mr. Cameron's rising reputation, or rather his established fame, are increasingly acknowledged, and the work he has accomplished in this book is of the highest quality, and must certainly live. . . . **For all who love the Tweed, and their number is legion, this magnificent volume is a priceless treasure. The publishers have done it every justice.**'

'Could anything be more magnificent . . . than the really noble volume in which Messrs. James Nisbet & Co. have issued, in a limited five-guinea edition of three hundred and fifty copies, Sir Herbert Maxwell's scholarly and absorbing "Story of the Tweed," with its majestic scale of production, its splendid letter-press, and its exquisite series of engravings of Mr. D. Y. Cameron's singularly beautiful illustrations? **This is indeed a volume to which only superlatives can do justice**, and it would be impossible to give higher praise to its author than is implied in the acknowledgment that Sir Herbert Maxwell's researchful, attractively written, and intensely interesting narrative of outstanding incidents in the history of the Tweed Valley is worthy of its superb setting—a **setting which gives it a place of honour even among latter-day *éditions de luxe*.**'—*World*.

'**The book is conceived on a magnificent scale.** In form it is a large handsome quarto, and in his illustrations Mr. D. Y. Cameron has been most successful in rendering the poetry of a river which has probably inspired more songs and ballads than any other water in the world.'—*Country Life*.

'I have recently been reading Sir Herbert Maxwell's "The Story of the Tweed," and admiring those exquisite illustrations in which Mr. D. Y. Cameron has so finely caught the glamour of the hills and valleys, old houses and castles, that have charmed thousands since Sir Walter Scott first showed the world how beautiful they were.'—*Academy*.

Notes

with a rough sketch)—“I am doing Mary like this; with a Hoe and a Basket she looks very pretty.”

Comparatively few of Kate Greenaway's books can have come unscathed through the wear and tear of nursery life; “Ichabod” is the tale of our own copies. Some day they should be worth their weight in gold; the almanacs, indeed, in their original wrappers are already fetching respectable sums. The authors of this biography give many useful hints to the collector, and they tell of unpublished proof copies (printed in colours by Edmund Evans) of some select wood-engravings from the 1879 Birthday Book, which should cause some lively bidding in the sale-room. Finally, both authors and publishers deserve thanks for issuing, at so reasonable a price, a book which, with its fifty colour-plates and innumerable other illustrations, a year or two ago would assuredly have been published in a large and unwieldy form at three or five guineas.

The book is eminently welcome, not only as a gift-book, but as a memorial of pure and sweet English womanhood, of an artist whose life and work breathed the very spirit of “peace and good-will.”—M. H.

IN that handsome “Spirit of the Age” series, published by Messrs. Hodder & Stoughton, Frank Brangwyn's art is illustrated by a number of admirable reproductions of his paintings and etchings. And let it be said at once, of the real essence of this master spirit we can learn far more from the mere contemplation of these plates than from the hopelessly misleading appreciation which has been contributed to this album by M. Léonce Bénédite, the Conservator of the Luxembourg Museum. This introduction, like most French criticism, is brilliant and well written, but of the artist who appears in the illustrations, it gives no indication. M. Bénédite insists on Brangwyn's Orientalism to the exclusion of the later and far more important phases of his art, and he traces Brangwyn's artistic descent from men of whose very existence this modern master was probably unaware at the time when he had reached maturity. Among the plates of the volume under review are some of those dignified representations of physical labour in which Brangwyn reaches for Constantin Meunier's laurels—*Bricklayers at Work*, *Blacksmiths*, *The Rolling Mill*, and *Navvies at Work*. There are some of his superb decorative panels, some colour reproductions of his broad landscapes and still life, and a few of those etchings with which he may be said to have inaugurated a new school—etchings in strong, bold line, with velvety resonant blacks, printed from zinc plates on a scale which Whistler rightly considered inadmissible in copper work. Brangwyn, as he here appears, is certainly one of the foremost representatives of “The Spirit of the Age.”

The Collector's Annual for 1905, the second year of issue, shows no improvement upon its predecessor. In the

“The
Collector's
Annual”
Elliot Stock,
1906

first few pages there is an instance of such careless editing that one trembles to rely upon this book for information. On page 8 there are recorded, under G. Clausen, two river scenes as having been sold at Christie's for 2,650 gns.

and 2,000 gns. respectively. These “Clausens” were by Corot, and the editor in his introduction actually attributes one of them to the great French painter. The book teems with mis-spellings and wrong attributions, and is quite useless to those who seek for reliable information.

WE have received the following letter:—

DEAR SIR,—In the January number of THE CONNOISSEUR in your short notice of the re-issue of

“Richard
Cosway” By
Dr. Williamson

Dr. Williamson's book on *Richard Cosway*, you refer to my “Catalogue of the Engraved Works” of this artist as not being entirely complete. I am

quite prepared to admit that this is so, as since the issue of the catalogue I have met with, I think, three very uncommon prints that should have been included; but you are singularly unfortunate in selecting the two prints you do for special mention, as both of these are fully described in my catalogue (*Lady in a Grecian Dress*, page 2; and *Viscountess Berkeley*, page 5).

As the statement that two such very well-known prints were omitted from the catalogue is calculated to damage the reputation of my book I shall feel greatly obliged if you will kindly call attention to your error in an early number of your journal.—I remain, yours faithfully,
F. B. DANIELLS.

[N.B.—Our reviewer's remark: “which is not entirely complete,” obviously refers to Dr. Williamson's extract, not to Mr. Daniell's catalogue raisonné.—ED.]

Books Received

Benvenuto Cellini, by W. Fred; *Dialog Vom Marsyas*, by Hermann Bahr. (Bard, Marquardt & Co., Berlin.)

Old Pewter, by Malcolm Bell, 7s. 6d. net; *Old English Furniture, An Introduction to*, by W. E. Mallett, 5s.; *Fra Angelico*, by Edgcumbe Staley, 3s. 6d. (George Newnes, Ltd.)

The Faithless Favourite, by Edwin Sauter. (Published by the Author.)

American Painting, by Samuel Isham. (Macmillan & Co.) 21s. net.

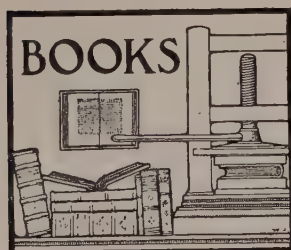
Willings' Press Guide, 1906. (Willings.)

The Writers' and Artists' Year Book; Bruges and West Flanders, painted by A. Forestier and described by G. W. T. Omond, 10s. net; *Days with Velasquez*, by C. Lewis Hind, 7s. 6d. net. (A. & C. Black.)



JANUARY is never a brisk month, so far as auction sales are concerned, and this year the General Election

seems to have been responsible for an unusual state of stagnation. Only five book sales were held during the whole of January, and one of them, extending as it did into the month following, can be more advantageously treated as



though it belonged to it entirely. We are, therefore, limited to four sales, the first of which was held by Messrs. Hodgson & Co. on the 9th and two following days. The first book to attract attention was a clean copy of *The Byrth of Mankynde*, by "Thomas Raynalde," whose real name was Eucharius Rhodion. The book belonged to a late edition—that of 1560—the first having appeared twenty years earlier. It is remarkable as containing the earliest specimens of copper-plate printing known in this country. Hugh Broughton's *A Concent of Scripture* is usually quoted in this connection, though quite erroneously, for the first edition of that book did not see the light till 1596. Holinshed's *Chronicles of England*, 2 vols., folio, 1577, also contains illustrations from copper, and not from wood, as Lowndes supposed to be the case. The *Byrth of Mankynde* is, therefore, important, and the price paid for it on this occasion (£5 7s. 6d.) was not excessive, even though one of the leaves was perforated.

To such a pitch of perfection have we arrived at last that the smallest defect—such, for instance, as a worm-hole—observable in any book of importance is quite sufficient to reduce its market value to an appreciable extent. This seems strange, for people do not read wormholes. Should a book be riddled with them it

may easily be conceived that the circumstance is not to its credit, but one small defect of the kind would not appear, at first sight, to be very material. It is so in reality, however, and the tendency is to search assiduously for blemishes whenever a scarce book is offered for sale. The auctioneers point out all they know (as they did in this instance), but it is not always possible to be precise and exhaustive in the hurry of cataloguing. A good deal has necessarily to be left to the discretion of the purchaser, and he will do well to note that the demands of the book collectors are becoming more exacting every day, that a split leaf, a re-backed frontispiece, a leaf of "errata" missing, a tear or a hole observable anywhere, are all mortal sins which the owner of a defective book has to atone for.

Another important work, which realized £6 17s. 6d. at this sale, was the first series of *The Ingoldsby Legends*, "first issue of the first edition," 1840, 8vo, in its original cloth, uncut. As there are two issues of this edition—both apparently exactly alike, but the first more valuable than the second—it becomes necessary to be able to distinguish between them. This is easily done when you know how. The first issue has a misprint on page 81 ("Ralph" instead of "Robert"), and page 236 is blank, with an inserted slip referring to the same. If these distinctions be kept in mind it is impossible to mistake one issue for the other. Many people think that *The Ingoldsby Legends* was Barham's first work, but this is an error. The book, or rather pamphlet, occupying that position is *Verses Spoken at St. Paul's School* on the Public Celebrations, May 1st, 1806, and April 30th, 1807. The first and only edition of this excessively scarce "brochure" was privately printed for presentation in 1807, and it is questionable whether more than one or two copies are known. A London bookseller who had one a few months ago asked £50 for it.

Other works disposed of at this same sale included 139 volumes of *The Chetham Society's Publications*,

In the Sale Room

1844-91, £13 17s. 6d., the two scarcest volumes of the late *Professor Gardiner's History of England*, viz., the history from the accession of James I. to the disgrace of Chief Justice Coke, 2 vols., 1863, £14 5s. (original cloth), the Chiswick Press edition of *The British Poets*, 100 vols., 1822, and *Ferguson's British Essayists*, 45 vols., 1819, the whole uniformly bound in old blue morocco, with gilt edges, £28 5s., and *Dugdale's Monasticon*, 8 vols., 1846, £10 (half morocco). On the whole this was a good sale for January. Books of almost every kind were comprised in it, and a good general library might have been formed with the exercise of a little discretion by anyone who had attended the sale with that object.

On January 15th and two following days Messrs. Sotheby disposed of the collection of Oriental books and MSS. and the Mathematical Library of the late Mr. Justice O'Kinealy, of the High Court of Calcutta. Other properties were also included, the 937 lots in the catalogue realizing rather more than £1,170. This was not, of course, a first-class sale; indeed, the highest amount obtained for any single lot was £15 10s. for 40 volumes of the library edition of Lord Lytton's novels, 1861 (original cloth). The Marquis de la Place's *Mécanique Céleste*, translated, with a commentary, by Bowditch, 4 vols., 1829-39, sold for £13, and Whitney's *A Choice of Emblemes*, printed at Leyden in 1586, for £10 17s. 6d. (mor. extra). These were the most noticeable works in the sale, though a good deal might be said about many of the others. For instance, a series of twelve volumes of Lillywhite's *Cricket Scores*, and biographies of celebrated cricketers from 1746 to 1873, the whole published 1862-79, produced £3, a point worth remembering, for there is considerable demand for these books. The sum realized was lower than usual. The Oriental books and manuscripts sold for small sums—a by no means surprising circumstance, for works of this kind are in very little demand in this country. The British Museum appears to have secured many of them, and several private buyers competed for the remainder.

Later on in the month two rather important works of witchcraft made their appearance at Messrs. Puttick and Simpson's. One was Cotton Mather's *Wonders of the Invisible World*, being an account of the trial of several witches who were executed in New England about 1693, and the other was Increase Mather's *Further Account of the Tryals of New England Witches*, published in that year. These two quarto volumes, having many of the leaves shaved, the headlines being cut into in some cases, realized £28, from which we gather that the interest in witches still lingers. Really, however, these books are classed as *Americana*, and are only of secondary importance as works of occultism. Many much scarcer and more valuable books of the kind could be named. Some five years ago works of magic, witchcraft, theosophy—if it be permissible to include a religion in the same galley—and occult works generally, realized very high prices, doubtless in obedience to a widespread demand which had grown up for works of the class. After a time the market value of these books began to fall, and has now reached what in all

probability will prove to be its lowest ebb. At any rate there are distinct signs of a revival of interest in those strange books, which in all ages of the world have attracted the attention of the learned and the credulous alike.

The fourth and last sale of the month was held at Sotheby's on January 29th and two following days. The first book to attract attention was the *Poems J. R. Collected*, which Mr. Ruskin caused to be privately printed in 1850. This particular copy had the inscription on the fly-leaf, "To Lady Colquhoun with the author's father's very kind regards," and realized £44 (original green cloth). The work, of which only fifty copies were printed, contains fifty-one distinct poems, of which ten now appeared for the first time. The others had already been seen in the pages of various periodicals with which the author was from time to time connected. It may be mentioned that a really good and, therefore, "uncut" copy of the book would measure at least 7½ in. by 4½ in., and that examples are met with in purple as well as in green cloth.

A considerable number of works on the magical sciences also appeared at this sale. They belonged to the Rev. Dr. Whitty, of Ramsgate, but were nearly all sold in "parcels," so that it is not possible to say very much about them. All were old friends, however, to those who collect such books. There was the *Treatise on Spectres (De Spectris)*, by Lavater, nearly always found in one edition or another when works of this kind are sold in any number. Beaumont's *Treatise of Spirits* was also there, and Glanville's *Blow at Modern Sadducism*. Many will no doubt have heard of the Abbé Bordelon's *History of the Ridiculous Extravagancies of Mons. Oufle*, which Daniel Defoe translated from the French. M. Oufle was a sort of Don Quixote, who occupied his time, not in rescuing damsels in distress, but in consorting with evil spirits, who, according to the worthy Abbé, fooled him to the top of his bent, the result being a series of diverting stories, calculated to bring the black art into the same measure of contempt as had overtaken Knight-errantry. At any rate, that was the author's object, though he lacked the talent of Cervantes.

We give on next page a few of the prices realised at this sale, which was of a miscellaneous character, as, of course, invariably happens where books are gathered together from many different sources. In the opinion of most collectors, sales of this character afford greater possibilities of obtaining really good value for the money expended than any other class, for prices are not forced up by competition, and there is none of that excitement which invariably accompanies the sale of noticeable libraries belonging to single owners. Good books bring good prices, no matter when or how they are sold or what company they keep, but they will often sell for exorbitant amounts when they happen to belong to some ancestral or very noted library which is attracting buyers from all parts of the country. Book collectors of limited means should therefore attend the small miscellaneous sales if they would secure the best results. The following books among many others of less note were disposed of at this sale at the prices affixed.

THE January sales, four in number, were uniformly uninteresting and unexciting, consisting as they did



entirely of modern pictures, and unimportant ones even at that. A list of the owners would occupy almost as much room as one of those pictures which reached three figures. The well-known fact that the General Election was settled to take

place in January had the inevitable effect of owners insisting on the postponement of sales which would otherwise have taken place in the first month of the year.

The first sale of the month (20th), made up of various properties, included the following pictures: T. S. Cooper, *Three Cows in a Pasture*, 17½ in. by 24 in., 1869, 80 gns.; R. Ansdell, *Bringing Home the Deer*, 50 in. by 75 in., 56 gns.; B. J. Blommers, *Going to Meet the Fishing Boats*, 28 in. by 47 in., 250 gns.; a pair by G. J. Van Os, vases of flowers and fruit on marble slabs, with bronze reliefs below, 53 in. by 40 in., 1819, 82 gns.; and a drawing by Sam Bough, *Ullswater*, 22 in. by 34 in., 1863, 130 gns.

The sale on the following Monday included the collection of the late Mr. C. Wentworth Wass, a well-known authority on porcelain, and another property. The pictures included A. Chavet, *The Reader*, on panel, 8 in. by 5½ in., 1860, exhibited at the Guildhall in 1898, 66 gns.; and P. Nasmyth, *A View near Tonbridge*, with cottages, pool, and peasants, on panel, 11 in. by 15½ in., 105 gns.

On Saturday, January 27th, the ancient and modern pictures and water-colour drawings, the property of a well-known dealer, the lease of whose premises has expired, realised a total of £2,323 8s., and the only pictures of note were W. Collins, *Cardigan Bay*, 28 in. by 36 in., 1842, 91 gns.; T. S. Cooper, *The Passing Storm*, 31 in. by 41 in., 1879, 165 gns.; D. Cox, *A River Scene*, with village and figures, on panel, 8 in. by 12½ in., 54 gns.; T. Creswick, *The Woodcutters*, 48 in. by 72 in., 85 gns.; Edwin Ellis, *Noon*, 35 in. by 59 in., exhibited at the Royal Academy, 1874, 40 gns.; and W. Muller, *Tivoli*, 36 in. by 51 in., 130 gns.

THE influence of the General Election was strongly marked upon the London sale-rooms during January, practically nothing of great importance

Miscellaneous appearing under the hammer during the whole month. A few good engravings were sold at Christie's, notably on the 30th, when the collection of the Hon. Mrs. Skeffington-Smith and other properties attracted considerable attention. The chief lot in this sale was a complete set of the "Liber Studiorum," sixty-five of the seventy-one plates being in the first-published state, No. 23 in the second and best state, Nos. 35, 39, and 51 in the second state, and Nos. 2

and 66 in the third state. They were all fine impressions, with uncut margins, the set being one of those sold at the Turner sale in 1873. The final bid was £472 10s.

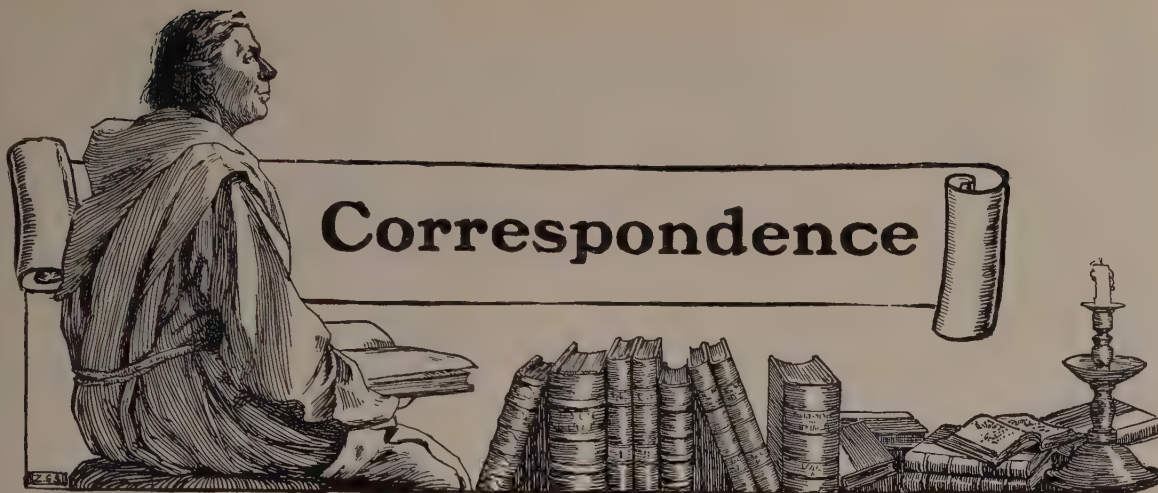
There was also sold a mezzotint of *Lady Elizabeth Compton*, after Reynolds, by Valentine Green, for £236 5s.; a first-published state of *The Lock*, by D. Lucas, after Constable, made £96 12s.; and a pair of colour-prints, *Foire de Village* and *Noce de Village*, after Tnanay, by Descourtis, went for £51 9s.

Of the furniture, china, and objects of art sold few items call for comment. On the 26th, at Christie's, a pair of tall *famille-verte* vases and covers, enamelled, with river scenes, flowers, and kylins, in shaped panels, with diaper pattern round the shoulders and feet, realised £73 10s.; a circular cup of bright green jade, carved with foliage and emblems, made £86 2s.; and three *famille-verte* dishes, enamelled with a dragon and Ho-Ho birds, kylins, etc., £55 13s.

Some important musical instruments were sold at Messrs. Glendining's and Messrs. Puttick & Simpson's rooms during the month. At the first-named room on the 24th a fine violin by Petrus Guarnerius, *Cremonensis fecit. Mantua*, 1695, went for £260; another by Nicholas Lupot, maker to the Paris Conservatoire, presented to the gold medallist at the Conservatoire in 1820, made £240; and on the 30th, at Puttick's, a violin by Andreas Guarnerius, *Fecit Cremonae*, 1686, realised £120.

At Sotheby's rooms on the 22nd, a large collection of autograph letters and signed documents of British and foreign sovereigns, princes, etc., formed by the late Mr. Frederick Barker, were sold by order of the Executrix, the 200 lots producing £154 5s. 6d. The chief item was the Royal Sign Manual of Queen Elizabeth on a warrant dated 29th April, 1591, with seal, for which ten guineas was given.

A remarkable collection of stamps was sold at Messrs. Glendining's rooms on January 30th and 31st, chiefly consisting of the collection of Transvaal stamps formed by Mr. Alberto Philippe, of Hamburg. This collection is the same one to which was awarded the Special Gold Medal of the Berlin Philatelic Exhibition, 1904, and is undoubtedly one of the finest collections of Transvaal stamps in the world. The *clou* of the sale was a unique block of four 1876 6d. blue, pelure paper, imperf., the upper stamp being inverted, forming the *tête-bêche*, which realised £150. This block is one of the most interesting pieces that exists in Transvaal stamps. The left-hand margin is one and a half inches wide, and from this it is possible to prove that the 6d. pelure stamps were only printed from one plate, namely, the right-hand one, instead of being printed from two plates, as was usually the case. If the two plates had been used, the left-hand margin could only have been about half an inch. There was also sold a superb block of four 1870 (May) 6d. ultramarine, the lower left-hand stamp being inverted, forming the *tête-bêche*, the only unused block known. £140, and 1877 (Oct.) 1d. red on blue, imperf., error TRANSVRAL, £60. Various other items realised prices ranging from £21 to £51.



Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books

Bible, 1612.—6,987 (Gloucester).—Your Bible, in fair condition, should be worth a few pounds. It is the 1611 edition, however, which is sought for.

Burton's "Arabian Nights."—6,888 (Hexham).—The most valuable edition of this work is that published at Benares in 16 vols. in 1885, the price of which fluctuates between £23 and £30. In 1897 there was a reprint issued by Smithers in 12 vols., the value of which is not more than £5.

"Hogarth's Moral Stories."—6,879 (Helsby).—The information you send regarding this book is insufficient for us to appraise its value.

"Punch's Pocket Book."—6,984 (Marylebone).—Your single volume of the Annual is not worth more than a few shillings.

"Robinson Crusoe."—6,904 (Dairycotes, Hull).—The value of your stereotyped edition is practically nil.

"Works of Josephus," 1794.—6,936 (Wimbledon).—The value of this volume does not exceed £1.

Engravings

"Baying the Stag," after F. Taylor, by S. W. Reynolds.—6,936 (Highgate).—This is not a print in demand, and its value, therefore, is probably only a few shillings.

Furniture

Oak Cabinet.—6,935 (Ashbourne).—This is in all probability a made up cabinet. It may possibly be of old oak, though it is modern in design. The carving appears to be good, but we have never seen a genuine Stuart cabinet in any way resembling yours. From a collector's point of view it would have no value, and it is probably worth less than £10. Your

colour print of *Hebe*, after Hamilton, by Eginton, may be worth £2 or £3 if in good state. The volume of *The New Town and Country Magazine* would only bring a few shillings.

Cabinet.—7,087 (Ontario).—Your cabinet is a nondescript piece of furniture, of no particular period. We do not consider it to be Adams, or that it was made in 1765. According to your description it has old Chinese lacquered ends, ormolu mounts, brass handles, Wedgwood plaques, Sèvres plaques, cameos, special supports, etc. Real cameos are seldom used in decorating old English furniture. It is probably a cabinet made to a special design, with the object of displaying the various plaques, cameos, and mounts, and it is in these appendages that the value of the cabinet lies. It is, therefore, impossible to gain a reliable idea without seeing it. For instance, the Sèvres plaques might easily be worth 10 gns. or more apiece, and the same applies in a lesser degree to the Wedgwood plaques and the cameos.

Pictures

Casanova.—6,937 (Cambridge).—Your water-colour drawing of *An Old Cavalier*, signed "Casanova," may be by Francesco Guiseppe Casanova, a clever Italian artist, born in London, who painted chiefly battle-pieces after the model of Borgognone. He exhibited at the Paris Salon for about twenty years, and died at Brühl in 1802. We should advise you to forward it for our expert's inspection. Elizabethan silver spoons might be worth anything from £50 to £100 an ounce, but it is impossible to give a proper valuation without seeing the articles.

Stamps

Perforation.—7,134 (Clapton).—Perforations are measured by the number of teeth that occur in the space of 2 centimetres. Thus a stamp perforated 13 would have precisely 13 of its teeth in this measurement. You had better procure yourself a "perforation measure," which will save you a lot of trouble. You can get a very good one for threepence.

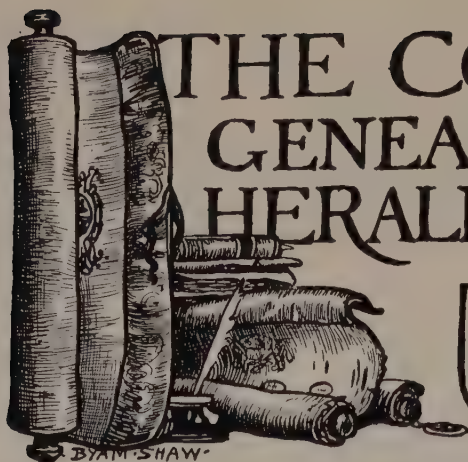
Gambia.—7,120 (Birmingham).—Yes; Gambia is a very nice country for a specialised collection. The first issues are somewhat expensive unused, but they are likely to prove a good investment; whilst the shades of colour of the later issues, which can be bought at comparatively cheap prices, will well repay close study.

Toga.—7,104 (Kensington).—The beautiful series of stamps with inscription "TOGA" belong to Tonga. It is difficult to understand the reason of the change, as the earlier issues were all inscribed "Tonga."

U.S.A.—7,100 (Hammersmith).—There are two overprints of the United States issue on the Porto Rico stamps. The first surcharge read "Porto Rico," and this was shortly followed by another spelt "Puerto Rico," the latter being the Spanish form of the name.

Africa.—7,052 (Putney).—The portrait of a gentleman on the Liberia stamp is that of President Cheeseman.

Russia.—7,633 (Surbiton).—The first issues of Russian stamps only bore the crossed posthorns, and the stamps were only used for postal purposes. The 1899-90 issues had thunderbolts added to the posthorns to signify they were also available for use on telegrams.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS OF THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents

Heraldic Department

493 (Windsor).—The shield on the portrait contains the Arms—Azure a lion rampant and in chief a sphere between two estoiles or.—of Dryden of Canon Ashby, Co. Northampton. “Erasmus Driden, of Canons Ashbie, Co. Northampton, Esq.,” was created a Baronet by James I. in 1619, but on the death, without issue, of Sir John Dryden in 1770, the title became extinct. John Dryden, the poet, belonged to this family.

496 (Inverness).—Mottoes may be assumed, altered or given up at the absolute discretion of the bearer, and they may be precisely the same as those used by other persons. Respecting their antiquity, Camden assigns the reign of Henry III. as the date of the oldest motto to be met with, namely, that of William de Ferrers, Earl of Derby, who, it is said, encircled his shield with the legend, “Lege lege”; and he also refers to an old seal of Sir Thomas Cavall, who, it is stated, bore for his Arms a horse, and for his motto “Thomæ credite, cum cernitis ejus equum.” It is, however, very doubtful if mottoes, in a strictly heraldic sense, were used in this country earlier than the middle of the fourteenth century. Seton, indeed, says that no mottoes

have yet been met with on Scottish seals before the sixteenth century, and even during that period the number is comparatively limited. The same antiquary goes on to say that probably the oldest Scottish heraldic motto is that of the Lindsays, Earls of Crawford, viz. :—“Endure,” to which the word “Fort” or “Furth” was afterwards added. He also mentions the motto of David Cunningham (1500), “Defende me Deus,” and that of Margaret, Queen of James IV. (1526), “In God is mi Traist.”

497 (New York).—The cup is decorated with the Arms—Argent on a fess gules cotised wavy sable three crescents or., all between as many pheons of the third, in the centre chief point a lion rampant of the second. *Crest*, out of a mural crown gules a garb or., issuant therefrom a serpent proper. *Motto*, “In capia cautus.” These Arms were granted to George Augustus Hopley, of Charlestown, South Carolina, U.S.A., son of Joseph Hopley, sometime Governor of St. Vincent.

504 (Durham).—Sir George De Carterett, of Meteschies, Jersey, was the son and heir of Helier De Carteret, who was for some time Deputy Governor of Jersey, by Elizabeth Dumasque, his wife, and grandson of Sir Philip De Carteret, Seigneur of St. Owen. He appears to have been born between 1609 and 1617, and entering the Navy, he became Lieutenant in 1632, Captain 1633, second in command in the expedition of 1637 to Salée, and was two years afterwards appointed Controller of the Navy. In 1643 he was made Bailiff of Jersey, and, in return for his active support, Charles I. appointed him Lieutenant Governor of that island, and in 1645 created him a Baronet. He received the grant of several seigneuries, including that of New Jersey, in America, but in 1651 he was compelled to surrender to the Parliament, though Castle Elizabeth was the last fortress in the kingdom to surrender. He was expelled from France in 1657, where he had joined the exiles, but after the Restoration returned to England, when he became a Privy Counsellor and Treasurer of the Navy. After serving in several other important offices, he was eventually made Lord of the Admiralty. He represented Portsmouth in Parliament from 1661 to 1679. *Flagellum Parl* accuses him of having robbed the King of £300,000, but whether this statement is true or not, the fact remains that he acquired an immense fortune. He married his first cousin, Elizabeth, daughter of Sir Philip Carteret, of St. Owen, Jersey, and died 14th January, 1679-80, aged about 70, being succeeded by his grandson, George, as second baronet, who shortly afterwards was created Baron Carteret, of Hawnes, Co. Bedford. The Baronetcy, which had merged into the Peerage, finally became extinct in 1776 on the death of Robert, Earl Granville.

510 (London).—*The Rolls of Parliament* extend from 1278, and *The Journals of Parliament* begin in 1509 for the House of Lords, and in 1547 for that of the Commons. The journals for both Houses have been printed with voluminous calendars and indexes, and Varden's *General Index* (1547-1714) should be consulted. *The Patent Rolls*, which date from 1201, contain grants of land and offices, markets and fairs, confirmations, licenses to fortify, licenses for the election of bishops, abbots, etc.

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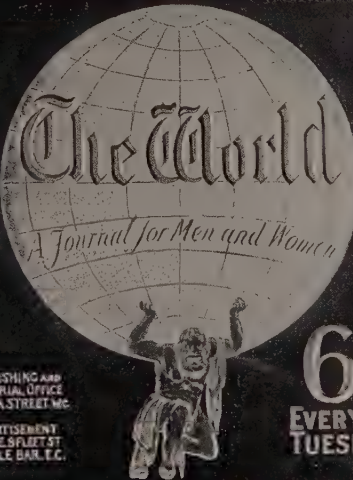
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The Connoisseur

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The cabinet was probably finished by Seddon, Sons & Shackleton, whose name it displays, on the 28th June, 1793, their principal cabinet maker being in all probability one R. Newham, whose name, with the date quoted, is also written inside it. It is probably the most important piece of furniture made in this country in the eighteenth century. Its dimensions are: extreme height 9 feet, extreme length 6 feet, extreme depth 3 feet. In elaboration it is unique, the chased and gilt metal work being exceptionally fine. The interior is arranged as a dressing table combined with a jewel case and bureau and all the moving parts are carried out with extraordinary nicety. A dressing table at the Victoria and Albert Museum, there ascribed to Chippendale, may have come from the same hands, but no serious rival to this Chambers-Hamilton Cabinet is known, the commission being given by Charles IV. of Spain, which accounts for the appearance upon it of representations of the insignia of the two Spanish orders of Knighthood, the Golden Fleece and the Immaculate Conception. The other panels represent the four Seasons, two of the Elements (Fire and Water), Night and Morning, Juno in a car drawn by peacocks, Ceres in a car drawn by lions, and five Cupids in separate small panels.

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Morning.

Fire.

Juno in car drawn by
peacocks.

Ceres in car drawn by
lions.

Night.

Water.

The above are six of the many panels by William Hamilton, R.A., ornamenting the Cabinet.

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Cupid.

The Order of
The Golden Fleece.
The Order of
The Immaculate Conception.

Cupid.

The above are some of the numerous panels ornamenting the interior.

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